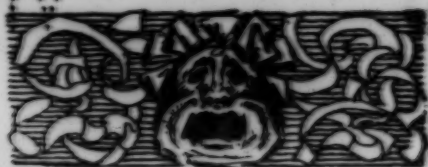


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THE NEW YORK



# DRAMATIC MIRROR

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W. S. HART.



W. S. Hart, who has been engaged by Manager Frank Perley as leading man for Madame Modjeska, is a young American actor who is now attracting unusual attention throughout the country. Such has been his success in some quarters that critical members of the press have written editorial comments holding his work as proof that the stage is advancing, not retrograding, in American material. Culled from one of these articles is the following: "A most wonderful feature of young Hart's acting, and the one which seems to have completely captivated his hearers, is the broad and expansive scope of his art. In portraying Romeo, his vast love seems to embrace all nature; lago, the audience in serious earnest appear to grow with him in his guilt; the warrior Napoleon, the passionate Armand, the fiery Pharusius, the gentle Julian Gray, the mirth and laughter-loving Benedick, the noble Antony, all impress upon the listener the actor's correct study of nature and vivid knowledge of the human heart." In another instance a well-known author writes of his work: "A young actor of singular intelligence and tremendous force, who has himself under marked control, and can play the simplest and sweetest parts as well as the most tragic and heroic." Mr. Hart is to be congratulated on securing the opportunity of supporting so fine an artiste as Modjeska.

FANNY DAVENPORT'S PLANS.

Fanny Davenport played an engagement last Saturday in Williamsburg, where she closed her season. Her husband, Melbourne MacDowell, was a conspicuous figure on the Rialto all the week. In a brief chat with a MIRROR man he said:

"My wife and I shall leave on Sunday for Boston where we shall spend a few days before going to Duxbury, Mass., our country home. There we shall spend the Summer. I am commodore of the old Duxbury Yacht Club and the duties keep me pretty busy. We shall continue next year to play Gismonda, which has been very successful, although Miss Davenport has a new play, a comedy, which she may produce later in the season.

"As to her plans of securing a New York theatre and becoming a manager, I think she has abandoned that idea for the present, although one day she will undoubtedly direct one of the city theatres. You see she couldn't very well look after her theatre and tour at the same time, so when she makes up her mind to become a manager she will have to leave the stage, temporarily at any rate.

"Mr. Frank L. Perley will not be with us next season, which I regret. We have had at least a hundred applications for the position, but it is not yet filled."

EDWIN FORREST LODGE'S ELECTION.

The annual meeting and election of Edwin Forrest Lodge, Actors' Order of Friendship, was held at the new house, 106 West Forty-seventh Street on Sunday, June 2.

The election resulted in the choice of Frank W. Sanger, President; J. Duke Murray, Vice President; Edwin Knowles, Treasurer; J. J. Spies, Secretary; Augustus Piton, Chairman; Adolph Bernard, Charles Klein, Lewis Mitchell, and Henry Semon, Trustees. The coming year is likely to be an important one in the career of the Lodge, and the composition of the board of officers and trustees is such as to insure active and successful work.

A vote of thanks was extended to THE MIRROR for the interest it has manifested in the Lodge. A House Committee, consisting of Messrs. Spies, Murray and Mitchell, was appointed to put the new house in proper condition for occupancy.

The next regular meeting will take place on Sunday, June 16.

MANSFIELD TO STAR THE HOLLANDS.

Last Friday Richard Mansfield completed arrangements with E. M. and Joseph Holland whereby the two brothers will star under his management next season.

"Nothing further is settled yet," said E. M. Holland to a MIRROR man. "Neither the plays, of which there is to be a repertoire, nor the members of the company have been selected. My brother and I will have a voice in the selection of the plays."

The Messrs. Holland will play an annual engagement at the Garrick Theatre and will then go on the road under Mr. Mansfield's management. Their first season at the Garrick will be early next September.

GETTING READY THE HEART OF MARYLAND.

The preparations for the production early next Fall at the Herald Square Theatre of Belasco's Heart of Maryland are rapidly progressing. Nearly every actor and actress in town has considered himself or herself at one time or other a member of the cast. According to report the cast, as at present constituted, is as follows: E. J. Henley, Maurice Barrymore, Edward Morgan, Odell Williams, Georgie Busby, Helen Tracey, and Mrs. Leslie Carter.

GLADYS WALLIS.

An excellent picture of pretty Gladys Wallis adorns the first page of THE MIRROR this week. Miss Wallis is one of the most engaging and promising of the younger stars.

Gladys Wallis was born in New York city, where she was educated. When but a child she was in request for the acting of children's parts. As she grew, so grew her liking for the stage and she became a prominent amateur. Her most ambitious effort in her younger time was Juliet, which she played to the Romeo of Frederick Paulding. This performance convinced all who saw it that she was destined for the theatre.

The education of Miss Wallis had been pursued with reference to her tendency, and included a special course in elocution under Gertrude Corbett. Soon after her appearance as Juliet, she signed as a member of Jack Gordon's Knight Errant company for a Summer tour. This, her first professional engagement, was followed by one for the ensuing regular season with Edwin Arden. The subsequent four years were spent in the company of William H. Crane, with whom she became a great favorite as Josie Armstrong in The Senator, as Violet Bell in Money, as Columbia in The American Minister, and in other parts.

After the death of Patti Rosa John W. Dunne engaged Miss Wallis to star at the head of the company that had borne the name of the former actress. Miss Wallis at once justified the judgment of Mr. Dunne, and has become a great favorite under that manager's direction. She will star next season in Fanchon, Maggie Mitchell's play, which has been re-written for her use, with a strong company.

Miss Wallis has been engaged to play the part of Dolly in The Little Tycoon during the Summer run of that piece in Philadelphia, where she is a great favorite.

PENNSYLVANIA THEATRE LICENSE.

Manager John Mishler writes THE MIRROR that a new license law has passed the Legislature of Pennsylvania, and will receive the signature of the Governor.

It provides, as heretofore, for a license fee from each theatre in Philadelphia of \$500 a year, and for Pittsburgh a fee each of \$400. In Reading and all other cities of the State a fee of \$75 is required from each theatre annually. The license covers all entertainments given in the building, and it is to be paid by the owners, lessee, or lessees of a theatre.

Previous to the passage of this bill there was a doubt as to who was liable for the license, and if it could be collected from each visiting manager. Traveling managers are not affected by this law, as their contracts have the local manager to pay all licenses, and Mr. Mishler last year obtained a decision from a leading Pennsylvania judge that the interpretation of the law is that the local manager for the time hires the company to give a performance for a consideration, and that he is then, to all intents and purposes, the proprietor, and liable for all local taxes. The State law is in addition to existing laws as to theatre licenses, and to any local laws in regard to the matter that may hereafter be passed. There was also a bill offered to prevent the placing of chairs in aisles or allowing persons to stand, but it was not considered.

ALEXANDER SALVINI TALKS.

"I have not yet decided whether I shall go to Europe or spend my Summer vacation at one of the seashore resorts," said Alexander Salvini when a MIRROR man accosted him on the Rialto last week.

"My father wants me over there, but I have so much to attend to here that I fear I cannot spare the time. My father, by the way, has finished his 'Memoirs,' although all the installments have not yet been published. I read the end of them when I was last in Italy.

"Next season Hamlet will be a prominent feature of my repertoire. I shall also produce Othello, and possibly The Outlaw, my father's old play.

"Do I intend to continue in my present line of work? Certainly. The romantic play always appealed to me far more than the modern play, and I am convinced that a reaction is about to set in in favor of the former style of play, if it has not done so already. Audiences, I fancy, are growing weary of the new psychological play, which presents complex problems and discusses, often with alarming frankness, the evils of our social system."

CHANFRAU-DALY.

Henry T. Chanfrau and Margaret Montgomery Daly, daughter of Philip Daly, proprietor of the Pennsylvania Club, at Long Branch, were married in the Church of Our Lady Star of the Sea in that city last Tuesday in the presence of a large audience. The Rev. William P. Cantwell celebrated the high nuptial mass, assisted by the Rev. C. B. O'Reilly, the Rev. Patrick Duffy, and the Rev. E. V. Slattery, the three last-named clergymen being of New York. Marie A. Daly, a sister of the bride, acted as bridesmaid, and Preston B. Lillestone was best man. The bride was attired in white satin trimmed with duchesse lace. Her tulle veil was caught with a diamond sunburst, the gift of W. R. Patten, a brother-in-law of the bride. Many distinguished Catholic clergymen were present, and a cabled benediction from the Pope was read. The choir of the Church of the Sacred Heart, New York, sang Mendelssohn's "Wedding March" as the bridal party entered the church.

H. C. MINER'S EUROPEAN TRIP.

Congressman Henry C. Miner, accompanied by his valet and W. B. Gross, will sail for England on the New York to-morrow (Wednesday). To a MIRROR man Mr. Miner said yesterday:

"I expect to visit London, Switzerland, Scotland, and Ireland. It will be chiefly a pleasure trip, although I expect to transact considerable business abroad. Several London managers want to produce Shore Acres in the British metropolis, and I may come to some such arrangement. If the play is done there, it will open in London in Easter week next year.

"Of course, I shall see Duse while abroad, and probably determine definitely whether she will come next season. I have her signed contract in my possession, but if she is really so ill as reported, it is, naturally, void. If I see any foreign attractions worth having I shall secure them for America. I expect to return in September."

THE PRODUCTION OF BURNAL.

Eugene Tompkins is getting ready for the production next season in Boston of Burnal. This is the piece that was originally called A Life of Pleasure, but the title of which was altered on account of the Frohman play of almost a similar name. It is reported that Mr. Tompkins is already beginning to engage the company.

MANAGER CARNCROSS' NEW DEPARTURE.

J. L. Carncross, the noted Philadelphia manager of minstrelsy, was in New York last week and called at the MIRROR office. Mr. Carncross' Opera House has long been an amusement landmark in the Quaker city, where he for thirty-three years has catered to the admirers of black face comedy, and this manager is himself one of the best-known and most highly and generally respected citizens of that town. He is also known and esteemed throughout the country as the last and most faithful of the old-line directors of this kind of entertainment.

"I propose next season," said Mr. Carncross, "to venture on a style of entertainment new to my theatre, which has so long been known as the home of real minstrelsy. Not that I shall at once abandon the whole feature of my house, which has become literally a household word in my city, but that I shall vary it. I propose to give an entertainment hereafter in three parts—a first part of minstrelsy, like the first part that has always been typical of my house; then to follow a first-class and refined vaudeville entertainment; and the performance to conclude with operetta, and this to be replaced from time to time with short comedy or pantomime.

"Yes. I find that minstrelsy, pure and simple, has had its day, although last season gave me a good patronage with it. Amusements have so developed that it has become necessary, outside of the regular drama, to show a variety of performances. And while I do not now propose to wholly abandon the style of entertainment that has so long characterized my management, I shall, as indicated, add to it as I believe in line with the popular demand. But whatever may be put on my stage, the performance as a whole will continue on the lines of refinement that have always distinguished my theatre."

Mr. Carncross' Opera House has been a place where the good people of Philadelphia have found amusement to their liking. They have never hesitated to send their children unattended to his performances, and even some of the clergy have not only patronized the place but recommended it to their congregations. And it has by no means been a locally appealing institution. Persons from all over the country have made it a point to go to Carncross' whenever in Philadelphia, because, having once visited the house, they have carried away memories of it that have abided.

"To what do you attribute the decline of minstrel performances?" Mr. Carncross was asked.

"The main cause of the decline," was the reply, "is found in the fact that since the war the negro character has lost that romantic quality that formerly invested it, and the new generations have nothing but the work-a-day ideas of the colored man. The traditions of the slavery days were different. Another reason, and perhaps it is hardly secondary, is that you cannot find for the minstrel stage to-day the talent that once made it notable. Formerly the music of the minstrels, both vocal and instrumental, was the finest to be heard anywhere. The noted minstrel singers of twenty-five years ago have no counterparts to-day.

"The famous minstrels of former times, too, were men who could turn their talents in several directions. They were versatile. To-day is the day of specialists—of one-part actors in the drama, and of performers in other lines who know one thing well and little else. Minstrelsy should still be honored as the medium of development. Aside from the typical characteristics of the transplanted negro race that it has relied upon for its atmosphere, it has had a place in musical evolution in this country that few realize. I remember when the instrumentalists of a minstrel orchestra were soloists of a remarkable ability. The development of comic opera—which was wholly unknown in the palmy minstrel days—and of musical comedies and other entertainment of a musical kind has taken the capable instrumentalists; just as the same enlarged field—or rather the new musical field of the white-face—has absorbed all the singers, even down to those of a mediocre ability that would have found no engagement in the best days of minstrelsy."

SOROSIS AND THE DRAMA.

At its meeting last week Sorosis discussed the drama. Georgia Cayvan was at the meeting, and when urged to speak on the subject replied that she knew too much about the stage to talk about it. She thought those not so well acquainted with it could better discuss it.

Margaret W. Ravenhill asked whether, as compared with Shakespeare and the old English dramatists, the modern play was of an order to elevate the taste of the people. Alma Calder Johnson read a paper on the old English dramatists. She traced their growth from the palmer, and said that Shakespeare never had originated the plays which had given him greatest fame. She traced characters and scenes in Shakespeare back to earlier dramas.

This exercised Mrs. Anna Randall Diehl, who said that the petty dramatists who existed before Shakespeare would have been buried in oblivion if he had not resurrected and improved upon them. Nothing but their superior strength and worth could keep Shakespeare's plays alive until the present day. Comparing the moral tone of the drama of to-day with that of Shakespeare's time, Mrs. Diehl said: "Old-fashioned morality is good enough. Let us have clean plays, even though the first row of orchestra chairs is vacant."

Mrs. Ada Brown understood that the term "the modern play" meant legitimate drama, and not the vaudeville, living pictures, and degenerate opera. Modern literature does not mean the trash on the news-stands, and cheap lithographs are not typical of modern art. She thought that the plays of to-day were better mounted than the plays of former times, that acting had not degenerated, and that among modern productions there were many wholesome plays to elevate taste. The subject was also discussed by Mrs. Maude K. Clarke and Hannah Allen.

MARLOWE TO PRODUCE HENRY IV.

"Julia Marlowe and her husband, Robert Taber, will spend the Summer on their farm in Vermont," said their manager, Theodore Bromley, to a MIRROR man yesterday.

"Our next season," he continued, "will open at Milwaukee on Sept. 2. During the tour we shall play New Orleans, where Miss Marlowe has never been seen.

"Her novelties for next season include a special production of Henry IV., in which she will play the part of Prince Hal. Mr. Taber will play Hotspur. A new short play will also form part of a double bill which we shall present at times."

Henry Doughty, who came to America with Henry Irving and remained here, has been engaged for Miss Marlowe's company next season.

MANTELL'S NEW MANAGER.

D. A. Bonta, who has been business manager for Marie Burroughs, will not be with that actress next season. He has just arranged with Robert B. Mantell to manage that actor for the next five years.

GOSSIP OF THE TOWN.



Photo by Prince.

Daisy Dixon was said by several critics to have made the hit of The Derby Mascot during the season now just closed. She played the part of Johnny Blue, a chipper little jockey, with great success. Miss Dixon was formerly with Dr. Bill and Forgiven, and is well fitted for ingenue and soubrette roles. She is pretty, petite and has a refinement of method that pleases. Miss Dixon has engaged to go with Robert Hilliard next season.

Walker Whiteside will make an elaborate production of Hamlet at the Herald Square Theatre the first week in October. Reginald Morgan has leased the Star Theatre paint-frame and with his assistants will be occupied all Summer upon the scenery for Mr. Whiteside's representation. After Hamlet other Shakespearean and standard dramas will be presented by Mr. Whiteside at the Herald Square.

While Liberati's Band was giving a concert at Ashland, O., on May 30, a telegram was received for Liberati from New York announcing the death of his daughter in this city. The telegram was not delivered until after the concert, when Liberati at once left for New York.

Nate Salsbury gave a professional matinee of Black America at Ambrose Park, South Brooklyn, last Friday afternoon.

The Boston Post says that Mabel Amber has been the object of many social attentions during her stay in that city.

Sadie Stringham is organizing a stock company to play a season of four weeks, beginning on July 1 at Great Barrington, Mass.

R. Voelkel, business manager for Madame Sissieretta Jones, "the Black Patti," has returned from London and is looking that singer for Summer engagements. She will return to this country in July.

The committee of managers who had charge of the Coudock benefit last week selected A. M. Palmer, Daniel Frohman and Tony Pastor as trustees of the \$5,250 realized from the performance at the Fifth Avenue Theatre. These gentlemen will invest the amount, with any additional sum that may be derived from the sale of souvenirs, and will arrange to pay Mr. Coudock \$25 a week. In the event of his death, any sum left will be used to educate his grandchild.

Frank E. Aiken, long and favorably known as one of the best of character actors, will next season be seen as York Bristol in Pudd'nhead Wilson. Among Mr. Aiken's latest successes, his personation of the Earl of Dorringcourt in Little Lord Fauntleroy is, perhaps, the most notable, he having played the part for three consecutive seasons, under the management of T. Henry French, in what the latter was pleased to call his home company.

Mr. Aiken is by no means a one-part actor, for he has played acceptably a wide range of leading characters in legitimate and modern drama, and in managerial parlance is looked upon as a safe and reliable actor. Accompanied by his daughter, Miss Aiken, who is a non-professional, Mr. Aiken will sail for Europe the middle of July, returning in time for the opening of his season, early in September.

J. J. Coleman is negotiating for a New York production of The Green Huntsman, a spectacular piece which belongs to his wife, Tessie Deagle. The play was produced originally at Deagle's Theatre, St. Louis, in April, 1870, where it had a run of five months. It was taken thence to Chicago, where it was cut short by the big fire. Only the manuscript was saved. The piece has been brought up to date.

Alice Pierce has made a hit in Hoyt's A Black Sheep, giving imitations of Duse, Irving and others. Mr. Hoyt wishes to engage her for next season. Her mother, May Pierce, left Fanny Davenport's company the week before last in order to travel with Alice.

The contract for the scenery and properties of Mexico has been awarded by Edwin M. Royle to Thomas G. Moses. The first performance of this play will take place at the Euclid Avenue Theatre in Cleveland the last week in August.

Bradley J. Bloodgood has been appointed manager of the Berkeley Lyceum.

It is said that a second Thrillby company will soon be organized for the road. It will probably open in Boston.

J. C. Davis is booking James R. Adams in his new pantomime comedy for next season.

J. C. Henderson's Ideals will begin their season in a repertoire at the Grand Opera House, Reading, Pa., on Sept. 2.

James T. Galloway, of Herne's Shore Acres company, and Mary Taylor, a non-professional, of Alexandria, Va., were married in that place by the Rev. Dr. Suter, rector of Christ Episcopal Church, on June 5. Only the immediate family of the bride and THE MIRROR correspondent were present. The bride is one of the prettiest and most popular young women of her locality. Mr. and Mrs. Galloway will be located for a month at No. 167 West 16th Street. They will then return to Four-Mile Run, Va., where Mr. Galloway has a cottage, for the Summer.



## AT THE THEATRES.

## Casino.—The Merry World.

Burlesque in three acts by Edgar Smith and Nicholas Biddle. Produced June 8.

Robby	Sam Fisher
De Wepperg	Dan Daly
Fouché	David Warfield
Lefebvre	Louis Mann
Anjourd'hui	W. A. McCormack
Madame Sans Gêne	Amelia Summerville
Queen of Naples	Hattie Moore
Princess Eliza	Christine Blessing
Dr. Syntax	R. A. Roberts
Joe	Willard Simms
Rob Roy	Charles Dickson
Wang	W. Wallace Black
Landlord	Lee Harrison
François	W. A. McCormack
Pierre	Randolph Curry
Vaseline	Virginia Earle
Madeline	Belle Thorne
Robin Hood	May Howard
Cadenza	Jeanette Bageard

A number of the performers offered some capital burlesque fooling. Dan Daly was most laughable in his grotesque caricature of De Neipperg, and his Taffy was, if anything, even more ludicrous. The Svengali of Louis Mann was akin to a genuinely artistic effort.

Amusing character bits were offered by Lee Harrison, Willard Simms, Virginia Earle, Jeanette Bageard and others.

Amelia Summerville proved a sumptuous Trilby and a spirited Sans Gêne. Charles Dickson was not especially successful as Rob Roy or Zou-Zou. The best thing he did was his imitation of W. H. Crane. His German song also took the fancy of the house.

David Warfield gave a diverting travesty both of Fouché and The Laird.

Various others, too numerous to cite individually, all contributed toward keeping the humorous ball rolling. The vocal efforts both of the principals and chorus were up to the mark, and the dancing was graceful and clever throughout the performance.

The Merry World, which was seen for the first time at the Casino last Saturday night, consists of parodies of plays and comic operas seen in this vicinity during the past season, interlarded with various vaudeville specialties.

The authors, Edgar Smith and Nicholas Biddle, in conjunction with William Furst, the composer, have provided a Summer entertainment that is genuinely diverting, and will probably enjoy a prosperous run. R. A. Roberts is also entitled to no small measure of praise for his skilful staging of the production.

As presented on Saturday night the performance was about one third too long, and as there is plenty of material that will bear elimination, the pruning knife will, no doubt, be wielded with profitable results.

The first scene represents the attic of an impecunious playwright. After vainly seeking for inspiration he is visited by an up-to-date Mephisto, who takes him to the metropolitan theatres so that he may learn what pleases the theatre-going public of New York.

Then ensues a characteristic street episode, after which the performers indulge in a clever burlesque of Madame Sans Gêne. At the end of the act Charles Dickson, made up as the well-known impersonator of Baron Chevalier, made an amusing curtain-speech.

The second act offers a mirthful mélange of comic opera attractions. Madeline, the daughter of Dr. Syntax, is engaged to be married to Rob Roy, but Robin Hood complicates matters by impersonating the Scottish chieftain. Incidentally a variegated assortment of operatic numbers, both new and old, are introduced. The rest of the act is devoted to a most amusing burlesque of Trilby.

The last act is principally devoted to the various specialties provided by the management. The specialties proved good, bad and indifferent, and this portion of The Merry World will stand considerable cutting. The costuming and stage-settings are both lavish and tasteful.

## Koster and Bial's.—Vaudeville.

Last night Koster and Bial's remodeled Roof Garden was formally opened to the public for the Summer season. The principal changes comprise the addition of thirty-two new private boxes, a new stage modeled after the stage in use at Les Ambassadeurs, Paris, the construction of a new open-air promenade, capable of accommodating 800 people; and the placing of 800 comfortable orchestra chairs in the centre of the Garden.

The bill is attractive throughout, including the first appearance in America of the Egger-Rieser troupe of Tyrolean singers and dancers, the American debut of Gémel, the funny Frenchman, Mlle. Carlotta in songs and dances, Daisy Mayer and her pickaninnies, Fielding the juggler, Kati Allen in character dances, Conway and Fox, Bertie Gilson, J. W. Ransome the ruler of New York; Ed. Latill, Harriet Vernon, and Dr. Leo Sommer's Hungarian Gypsy orchestra.

## Keith's Union Square.—Vaudeville.

The current bill at Keith's continuous performance house, the New Union Square, brings forward a number of notable favorites as well as several novelties.

Lydia Yeamans-Titus may, perhaps, be regarded as the bright particular star. The clever canine, "Scottie," formerly one of the features of the Sandow show, is among the new things at Keith's.

Others in the bill are the Fitzgibbon family, the four Shrode Brothers, the Electric Quartette, Whiting and Shepard, Laura Bennett, Findlay and Burke, Ned Monroe, Gracey and Burnet, Stewart and Morton, Effie Huested and Mabel Guyer, Marion and Pearl, Frank O'Brien, and Signor Gallatte's comical monkeys.

## Proctor's.—Continuous Vaudeville.

F. F. Proctor prides himself on the high character of the continuous vaudeville that is steadily maintained at his Twenty-third Street house.

The performers this week include Lenore in her Nymph de Luna and Nymph de Eris dances; Barney Ferguson, Sam Ryan and Marguerite Ferguson, in conjunction with Barney Fagan's pickaninnies; Shelling and Revell, Meehan and Raymond, Delavoy and Fritz, Arlington and De Champ, De Vaux and Taylor, Belle Clifton, Williams and Barton, Layman the man of 1,000 faces; W. C. Davis, Grant and Morton, Fred Kenna, and Frank S. Mack.

## At Other Houses.

The Lambs' Club skit has been expunged from the second act of Trilby at the Garrick, and a travesty of the opera of Romeo and Juliet has been substituted.

For Fair Virginia is in its second week at the Fifth Avenue. Little Flossie Loux has replaced Lottie Briscoe in the cast.

The West Point graduating class will attend Camille D'Arville's performance of A Daughter

of the Revolution at the Broadway Theatre on Wednesday night.

Trilby continues to draw crowded houses at the Garden.

Trijea is the star at the American Theatre roof-garden this week. Others in the bill are James Thornton, Marguerite Ferguson and eight pickaninnies, the Burt Sisters, Charles W. Seamon, James Devlin, Lynn Welcher, Charles D. Ward, and Gouget, the bicyclist.

Treasurer Maguire will be tendered a benefit at the Fourteenth Street to-morrow (Wednesday) night.

The first season of the Herald Square Theatre was closed on Saturday evening with the last performance of Hamlet II.

Among the performers at the Madison Square roof-garden this week are Leclair and Leslie, Fritz Young and Miss Sells, Al. Wilson, Nellie Waters, Mark Murphy, Les Freres Crescendos, Allie Gilberto and John Page, Balazy and Durant, Ammors Trio, Paquerette, Harry Foy, and Philo Durand.

The roof-garden entertainment at the Casino offers some of the specialty performers of the Merry World, in addition to Lottie Gilson; the Sisters Leigh, with their Trilby dance in their bare feet; Matthews and Bulger, O'Neill and Sutherland, Marie Lawrence, Charles Edwards, McBride and Goodrich, the Quaker City Quartette, Weston Sisters, Louis Granate, Hodges and Lachmere, and Bert Grant.

## BROOKLYN THEATRES.

## Park.—Paul Jones.

The regular season of the Park Theatre closed on Saturday evening with a performance of Our Flat, and on Monday evening a short supplementary season of comic opera at popular prices was begun. Jules Grau's Comic Opera company in Paul Jones was the attraction. The opera was carefully put on, and the cast was fairly competent. The opera season will last three weeks or longer if the weather proves favorable.

## Ambrose Park.—Black America.

Black America goes merrily on its way at Ambrose Park. The show has been wonderfully improved since the opening night and new features are being constantly added. Madame Flower is making a great hit; her voice is clear and strong, and a little thing like a rainstorm doesn't bother her in the least. She has had to sing under an umbrella several times.

## UNDER THE BLACK FLAG.

Thomas Ellinwood, who manages a company called Ellinwood's Players, is pirating My Partner and other plays in the larger villages of this State. Ellinwood's company was recently in Catskill, where he was visited by printers and hotel men from Mechanicsville, North Adams, and other places where he had contracted bills. During the stay in Catskill the manager and his wife assaulted a member of the company named Gordon, who had asked for back salary. Ellinwood, it is said, was about to discharge Gordon, when the other members of the company declared that they would not go to the next stand, Oneida, unless Gordon was retained. Gordon's baggage was therefore put on the train with the other effects of the company, but Ellinwood is said to have thrown it out of the baggage-car as soon as the train was in motion and refused to pay Gordon's fare, whereupon the latter was obliged to get off at the next station and return to Catskill, where he has aired his troubles in a newspaper.

The West has an increasing number of piratical companies. Barnes and Marvin and a man named Sackett are producing The Burglar, the right to which is owned exclusively by Scammon and Moore. Moore and Livingston are producing Sowing the Wind, The Middleman, and In Old Kentucky, using the original paper bearing the names of Charles Frohman and Jacob Litt.

## A BUSY EXCHANGE.

The upper part of Broadway during the last two weeks has been crowded with local managers, who were in the city booking attractions for next season. But these managers are gradually returning to their homes, or going to the Summer resorts. Four or five years ago it was necessary for the local managers to come to New York in the Spring and remain here all Summer, in order to protect their interests the following season. But the theatrical exchanges have altered this condition of affairs. The clearing-house of W. A. McConnell, or, as it is better known, McConnell's Exchange, with its telegraphic and cable facilities and other conveniences, now bears the same relation to the theatrical business that the stock exchange does to Wall Street. Local managers can secure attractions in a day at McConnell's that, without an Exchange, might require a week's time, necessitating the interviewing of numerous traveling managers and others. A good feature of McConnell's Exchange is its splendid location. It is less than two blocks from the Mirror Building, and between the two are Abbey's Theatre, the Casino, the Empire, Metropolitan Opera House and Charles Frohman's offices. In this space is represented more theatrical interests than in any other section of New York city.

## PYRO-SPECTACULAR WARFARE.

Pain's Pyro Spectacular Company, who hold a front rank among managers of open air Summer attractions, will give a special introductory performance of their new spectacle, War Between China and Japan, at the Fireworks Amphitheatre, Manhattan Beach, next Saturday evening. It is expected that a large contingent of the League of American Wheelmen will be present on this occasion, as arrangements have been made to inaugurate the new bicycle track at Manhattan Beach next Friday.

Frank Dietz has been appointed manager of Pain's exhibitions at Manhattan Beach.

## ROSENFELD'S FIGHT FOR A TITLE.

Sydney Rosenfeld has asked the Court of Common Pleas to punish Canary and Lederer for contempt of court for using the title, The Merry World. Rosenfeld enjoined the defendants from using the title, The Mimic World, and claims that The Merry World is a colorable imitation. Decision was reserved until to-day (Tuesday).

## JOLLY OLD CHUMS.

The Jolly Old Chums will take the road the coming season with a superior company of farce-comedy players, many of whom have already been engaged by Thomas J. Grady, who has been connected with various theatrical organizations. The Jolly Old Chums will be first-class organizations. The Jolly Old Chums will be staged in a strictly up-to-date manner, with new specialties, new music, elegant printing, and plenty of it. The attraction is being booked in only the best cities. Mr. Grady will remain in New York for a week or so to engage the remainder of his company. The season opens August 26 on the Mishler circuit at Scranton, Pa.

## NELLY ROSEBUD

AT LIBERTY.

Address care of this office.

## IN SUMMER PLACES.

Edward N. Hoyt and wife, late of Robert Mantell's company, are spending their vacation at Marion, Wayne County, N. Y.

Floy Crowell has purchased a cottage at Apponequasset, Mass., and during the Summer will devote herself to bicycling.

Cora W. Barnabee of the Bostonians, is at her home in Portsmouth, N. H.

Thomas W. Burns is at his Summer cottage at Kittery Point, Me.

William Talbot Raymond, who originated the Irish part of Tim Maguire in Gus Heege's new play, A Genuine Gentleman, has gone to Long Branch for the Summer.

Alma Chester, leading lady in Maude Hillman's company, is visiting the Misses Donakin in Carthage, N. Y.

A. S. Lipman is at New Brighton, Staten Island, recuperating from the effect of his recent accident.

Dickie Delano Schuyler left last week for Saratoga Springs, where she will spend the Summer.

Maude Banks is at Waltham, Mass. Queenie Vassar and Weevie Vivian are at Bluepoint, L. I.

Mr. and Mrs. Oscar Eagle are at their stock farm in Ohio.

James A. Herne and Mrs. Herne are at Herne Oaks, Southampton, L. I.

Effie Shannon will be at Seabright, N. J., with her mother and sister.

W. E. Johns and wife, Elizabeth Burton, will spend the Summer at Point Pleasant, N. J. They left town yesterday.

T. C. Howard has gone to Peak's Island, Me., for the Summer, to assist "Uncle Abe" Sterling in the completion of the new Mineral Spring House there.

Katie Putnam, whose new play, The Old Lime Kiln, by C. T. Dazey, has the Yellowstone National Park for its location, has accepted an invitation from the passenger department of the Northern Pacific Railway to be the guest of that road for an extended trip through the Park. Miss Putnam, with her husband, B. Emery, will pay a two weeks' visit July to the scene, visiting, among other points, the famous Geyser, "Old Faithful," and the Yellowstone Falls and canon. Miss Putnam, who is an accomplished artist, will make sketches during her visit.

Ellen Vockey has been forced by illness to cancel her Summer tour. She will spend the warm season in Saratoga and Newport.

Frank Daniels will remain at his home in Rye until Sept. 30, when he will appear at the Alvin Theatre, Pittsburgh, as the star in The Wizard of the Nile.

Paul Gilmore left for the seaside last week where he will spend a couple of days, going from there to his home in Milwaukee for a sojourn of a month or more.

Walter Woods finds the bicycle roads in the vicinity of Erie superb, and the fishing excellent, so he will remain there for the Summer.

W. C. Richardson and his wife, May Prindle, close an engagement of forty-four weeks with Howard Wall's Ideals at Alpena, Mich., June 16. It is their intention to wheel all the way from Bay City, Mich., to their home at Bath Beach, Long Island, N. Y., spending about a month on the road, riding leisurely, by way of Toledo, Cleveland, Buffalo, Niagara Falls, Rochester, Albany, etc.

Marion Chester has closed season with Rush City and will spend the Summer at Muskoka Lake, Ont.

Rhynas Jones, of Charles Frohman's forces, is at present among the Berkshire Hills. Later he will join Chief Purroy at the seashore.

Harry Crandall is spending a portion of the Summer with his family at Manchester, N. H.

Leo Clifford has closed with the St Plunkard company and is summing at Mt. Clemens, Mich.

## GOING ABROAD.

Marcus St. John and George Howard, members of Wilson Barrett's company, sailed last Wednesday on the new American liner *St. Louis*.

T. W. Dinkins sailed on Saturday on the *Maasdam*, and will visit Berlin, Vienna, London and Paris for pleasure, and to engage novelties for the Bon Ton Theatre, Jersey City, for next season.

Among those who sailed on the New American liner *St. Louis* last Wednesday for Southampton were Corinne, Mrs. Jennie Kimball, Mr. and Mrs. John Drew, Rowland Buckstone, Paul Arthur, Carrie L. Keeler, Mr. and Mrs. Alfred Hayman, Mme. Réjane, and Mr. and Mrs. Henry E. Abbey.

Mr. and Mrs. Kendal were passengers on the *Trenton* which sailed for Liverpool last Wednesday.

Wilson Barrett was a passenger on the *Trenton* last Wednesday. His new play, The Sign of the Cross, was the hit of his season, provoking discussion and drawing excellent houses. Mr. Barrett will return for another tour next season.

The following Lyceum Theatre people are in Europe: Grace Kimball, Bessie Tyree, Rowland Buckstone, E. H. Sothern, Vincent Sternroyd, Arthur Lawrence, Samuel Sothern. Mr. Kelcey did not make his usual trip abroad this Summer as the Lyceum's traveling season will begin early.

Beatrice Moreland sailed on the *Umbria* last Saturday.

Mr. and Mrs. Tony Pastor were passengers on the *Umbria* Saturday.

May Robson will sail for Liverpool to-morrow (Wednesday).

Nellie McHenry and John Webster will sail for Europe on June 26.

Jennie Kimball and her daughter, Corinne, sailed on the *St. Louis* last Wednesday for an extended European trip. Many of their friends were present to wish them *bon voyage*. A floral mandolin, Corinne's favorite musical instrument, a gift of Mrs. George Price, was among the numerous floral offerings of their friends. While abroad Mrs. Kimball intends, if possible, to secure a new extravaganza or burlesque for the season of 1896-97. She is also in search of novelties for Hendrick Hudson, Jr., which will be played exclusively throughout next season.

John Peachey will be a passenger on the *New York* on Wednesday. He will return in August.

## SAID TO THE MIRROR.

DANIEL FROHMAN: "The report that Herbert Kelcey will star next season is unfounded. Mr. Kelcey will continue as leading man of the Lyceum company—a post he has occupied for nine years."

EMANUEL LEDERER: "I am sitting up night and day translating Trilby into German. I have acquired the rights to play the piece in Germany from A. M. Palmer, and I anticipate making a great success over there. I think the German audiences will appreciate the piece."

W. B. GROSS: "I shall sail for Europe next Wednesday and shall probably be gone all Summer. It will be a pleasure trip principally, although, while abroad, I shall act as private secretary for Congressman H. C. Miner, with whom I shall travel most of the time."

BILLY VAN: "I am resting at my home in Ocean, N. Y., until the opening of my big minstrels. W. B. Curtis, my business manager, is busy in New York getting things in shape, and when the curtain is rung up on the opening night we will show one of the best minstrel entertainments ever seen."

HARRY DAVENPORT: "A report was circulated some time ago that Richard Mansfield had engaged me for next season. It was erroneous and I find it has done me an injury because three managers who have since then filled their companies wanted me, but did not communicate with me supposing I was not in the market."

JAMES W. HARKINS: "The last act of my latest play, The Man-o'-war-man, is nearly completed. I have written it specially for Thomas E. Shea, and contracts have been signed for an elaborate production at a New York theatre early in December. I have also under way two new plays for the Bowdoin Square, Boston, in collaboration with Edwin Harbour."

EDITH KENWARD: "Some malicious person has spread a report that I am engaged to marry the veteran actor, Maurice Pike. Aside from the absurdity of the idea—the gentleman being old enough to be my grandfather—my acquaintance with Mr. Pike is of the slightest kind. Some time ago he collaborated with me in the production of my two specialties, the Kangaroo dance and a play without words (à la Le Fils Prodigue), entitled Sixty-Nine. After a few performances in Boston and Philadelphia that were very favorably received I abandoned the undertaking by my physician's advice, the strain being too great. I have only just heard of this astounding report, circulated during my absence in England."

A. L. WILBUR: "I have had the best season I have enjoyed in fifteen years, and have cleared over \$40,000."

BARRON BERTHALD: "I have been engaged definitely for next season by Walter Damrosch to sing such parts as Lohengrin, Tannhauser, and Walthereon Stolzing. I shall also originate the part of Arthur in The Scarlet Letter."

FREDERIC MELVILLE: "Ed. R. Salter's statement regarding a warrant being out for me for perjury which will be served immediately on my setting foot on British soil is amusing. As perjury is a criminal offense, I could be arrested here just as well. This is simply a ruse on his part to pose as an injured party. The members of The Derby Mascot company gave me their hearty approval for the action I took in causing his arrest in Montreal, and they are far more reliable witnesses than the perfect outsiders Mr. Salter has quoted to give a tinge of credence to his misrepresentations."

JANET ACHURCH: "It is possible that I may play a week's engagement in The Doll's House before returning to England. A well-known Boston manager has made me an offer which I may accept. If I do not go to Boston, I shall sail home next Saturday."

MAIDA CRAIGEN: "Will you kindly remove the impression that the last act of my play, A Duel of Hearts, is an imitation of Trilby? I wrote my play two years before Du Maurier thought of his heroine, and I was always most interested in the study of hypnotism."

## CUES.

Cora Tanner has been engaged by Charles Frohman to play the part of the divorced wife in The Sporting Duchess.

The following were present at the Chanfraduly wedding, which is chronicled in another column: Mr. and Mrs. Oliver Dond Byron, Mr. Byron, Jr., Mr. and Mrs. Matt Snyder and daughter, Mr. and Mrs. Charles Abbot, Walter Collier, Lizzie Hudson Collier, George Boniface, Jr., Mr. and Mrs. John T. Ward, Mr. and Mrs. Guy Nichols, and Verner Clarges.

Della Eloise Berry, professionally known as D. Eloise Morgan, and formerly going under the stage name of Ollie Archmere, will soon wed George D. Morgan, a young millionaire of Brockport, N. Y., to whom she has been engaged for some time.

Q. Charles Ball, manager of the San Carlos Opera House, Key West, Fla., sends to THE MIRROR a prospectus of a scheme to organize two weeks of mid-Winter entertainment at that place next season. The plan is for the construction of race and pleasure grounds, an auditorium and other buildings, and considerable money has already been subscribed for it.

Scott Cooper, E. F. Mayo, Angela McCaull, Frank Mordaunt, Henry Weaver, Jr., W. J. Jennings, and Cyril Scott will be in the cast of The Heart of Maryland.

Plays and Players, a new musical comedy, will be produced at Indianapolis, Ind., in August, under the management of Charles C. Sturm.

Manager J. H. Fynes applied last week for a permit for Burt Fitzgibbon to appear in a musical sketch at B. F. Keith's Union Square Theatre this week. The Gerry Society made its customary objection, and Mayor Strong declined to grant the permit. Consequently young Fitzgibbon, who is within six months of the legal age, as well as his elder brother and sisters have been thrown out of a remunerative engagement.

Kellar recently appeared at Grand Rapids, Mich., to a 8000 house, in opposition to the Ringling Brothers' circus. He also played at Hornellsville, N. Y., in opposition to Sells' circus, to a crowded house. Mr. Kellar's season has been the best he has ever known.

On Thursday night the Paint and Powder Club, of Woodbury, N. J., will attend the performance of The Little Tycoon at the Broad Street Theatre, Philadelphia.

Creston Clarke is ill in this city, and will undergo an operation for a tumor.

The Grand Opera House, New Orleans, will be improved during the Summer.



## THE FUND MEETING

## THE ASSOCIATION HEARS ANNUAL REPORTS AND ELECTS OFFICERS.

The President's Address Presents Significant Facts Which the Treasurer's Statement Emphasizes—Discussion of Ways and Means—An Appropriation to Increase Revenues this Year—The Regular Nominations All Elected—Committees Appointed.

The fourteenth annual meeting of the Actors' Fund of America was held at Hoyt's Theatre on Tuesday morning, June 4, at 11 o'clock. There were present about 125 members of the Association. When President A. M. Palmer took the chair and called the meeting to order there were grouped about him on the stage Vice-President Louis Aldrich, Second Vice-President Edwin Knowles, Treasurer Frank W. Sanger, Secretary Daniel Frohman, and Trustees Tony Pastor, Henry C. Miner, William E. Sinn, J. W. Shannon, Harrison Grey Fiske, Charles H. Hoyt, Al. Hayman, Harley Merry, Milton Nobles, and Augustus Pitou.

The President stated that the first business would be the reading of the minutes of the last annual meeting. The Secretary read the minutes, which were approved.

The President announced that the Secretary's annual report would be read. The Secretary submitted his report, which was as follows:

## SECRETARY'S ANNUAL REPORT.

Disbursements from June 5, 1894, to June 4, 1895.

Total expenditure, as per requisition	\$87,956.78
Paid for relief, burials, physician's expenses, medicines, care of the alterations in Actors' Fund plot, headstones, etc.	\$29,679.54
Rent of building	3,633.20
Salaries	3,297.00
Printing and stationery	284.50
Estate of Charles W. Thomas, account of Actors' Fund Fair	151.25
Charity Organization Society, donation, auditing Fund books, as per resolution	200.00
Stenography	66.30
General expenses, including telephone, ice, gas, repairs, insurance newspapers, postage, etc.	1,154.80
	\$87,956.78

Receipts from June 5, 1894, to June 4, 1895.

Membership dues	\$1,288.00
Life Membership	70.00
Ten cent tax	3,679.05
Money refunded	574.92
Benefit, account	132.55
Donations	37.30
Interest on mortgages	9,652.50
Rents collected	2,168.13
Cat Show Prize	3.00
Money due on old accounts	209.75
	\$16,904.10
Paid to treasurer	\$16,784.04
Balance cash on hand	119.25
	\$16,904.10

NOTE: The above represents only the money that passed through the Secretary's hands.

Upon motion, duly seconded, the Secretary's report as read was approved.

## THE TREASURER'S STATEMENT.

The President stated that the next business would be the reading of the Treasurer's report. Treasurer Sanger then read his report as follows:

## TREASURER'S ANNUAL REPORT.

June 7, 1894, cash balance on hand	\$20,034.04
Receipts—June 7, '94, to June 4, '95.	
Cash received from Secretary	
Interest on money invested	\$9,111.13
Rents collected	2,069.35
Jan. 25, '95, benefit Empire, N. Y.	\$1,400.47
Other benefits	104.00
Ten cent taxes	5,730.50
Estate of Edwin Booth	5,000.00
Donations E. S. Willard	250.00
Other donations	37.30
City of New York	11,650.00
Dues, life memberships, money returned, etc.	2,214.95
	\$37,547.30
	\$57,581.34

Disbursements—June 9, '94, to June 4, '95.

Cash paid per requisitions	\$38,031.00
Cash balance on hand	20,034.04
June 4, '95, cash balance on hand	20,034.04
Bank of Metropolitan	54,004.24
U. S. Trust Co.	24,646.02
	\$20,034.04
Cash balance on hand	\$20,034.04
On deposit Fair account	751.20
On deposit Memorial Monument account	10.00
Cash invested in bonds and mortgages	180,000.00
Estimated value cash invested Evergreen Cemetery	14,750.00
	\$224,162.44

NOTE: Interest not computed on United States Trust Company account since Oct. 11, 1894.

The reading of the Treasurer's report was listened to attentively, and when concluded, it was liberally applauded. Upon motion, duly seconded, the report as read was approved.

## PRESIDENT PALMER'S ADDRESS.

The President then, amid frequent interruptions and applause, read his annual report, as follows:

LADIES AND GENTLEMEN OF THE ACTORS' FUND ASSOCIATION: I shall not weary you on this occasion with a long address, but shall report, as briefly as possible, the important acts of your Trustees during the year just closing.

Every Association like ours has its years of disappointment. Undeviating progress is a thing almost unknown in the history of even the best and most popular societies. Perhaps we have become so accustomed to the announcement from this platform year after year of a steady growth in all our departments of work and of finance that the confession of a lack of growth which this year's reports of the Secretary and of the Treasurer tacitly make will cause to many here a feeling of disappointment, if not of discouragement. I am willing you should be disappointed. Indeed, I am (in common with all my fellow Trustees) somewhat disappointed myself; but discouragement is a feeling which should never enter the minds of those who have undertaken a noble and unselfish work, and if, by chance, it does momentarily force its way in, it should be instantly banished. (Applause.) I beg all here present to receive from what has been read by the Secretary and Treasurer, and from what I shall say, no discouragement. On the contrary, let it all act as a stimulus to greater efforts, in behalf of our good cause. If we are faithful and true this is the effect and the only one which it will have upon each and every one of us.

## THE WORK OF THE FUND.

The number of persons to whom relief has been extended since our last meeting is 524. In 1894 the number reported as relieved was 503. This comparison shows a falling off in our beneficiaries of over forty per cent. for the year. I wish to remark in explanation of this, however, that the year 1894 was an exceptional one in the depressing conditions surrounding our profession, and also that the members of our Executive Committee, having this fact in mind and having special means at their disposal, were impelled to grant relief in a class of cases which this year they have been obliged to pass by. I have not heard from them, nor do I think

it true that there has been any large falling off in the number of applications for relief.

## UNJUST PERMITS.

While I am on this point permit me to say that there seems to be an idea among certain members of our profession that a part of the Fund's work is to take care of the poor without regard to their own condition or circumstances, or the duty which they owe to their kindred. Numerous instances of complaint against the Fund have no other basis than a refusal on the part of the Executive Committee to make it a dumping ground upon which these worthy persons may unload burdens which they themselves bear.

Acting for a Fund benefit once in four or five years surely does not entitle one to claim that a protegee shall be kept in an hospital at the expense of the Fund year in and year out, and just as certainly it does not justify one, when the proper officers at last feel that the limit of expenditure for a single individual has been reached, in indulging in reproaches and in public declarations that the Actors' Fund is a humbug and a delusion. Yet more than one such case of fault-finding has occurred in our experience.

It should be clearly understood that this Fund's mission is solely to bury the indigent dead and to help those in the rank and file of our profession who are sick and helpless and friendless. Surely there are enough of these unfortunates among us to use all our means and to occupy all our attention. If any member of our profession does not think that an Association devoting itself exclusively to such an object is worthy of his active support, and that member is to be weaned away from it by such selfish considerations as I have indicated, I simply say I am more sorry for him than for the good cause he deserts.

## THE EXECUTIVE COMMITTEE'S DUTIES.

I will say further that criticisms frequently indulged in by the inconsiderate and the disappointed upon the acts of the Executive Committee are to be frowned down by all who wish well to our Association. (Loud applause.) This Committee does an amount of work in the course of the year gratuitously which could never be paid for either in money or in expressions of gratitude. Some of its members meet one day in each week of the year, and patiently and with entire impartiality investigate the cases brought before them from all parts of the country. To sift out from the mass of applications those who are worthy, and (what has grown to be quite as important), to detect and reject the unworthy, requires an amount of tact, of knowledge of the profession, and of business judgment not possessed by many men. I hope (most sincerely hope), for the sake of our beloved Association, that it may be long before it loses its present able and active Executive Committee. (Applause.)

## THE YEAR'S RECORD.

Our list of beneficiaries this year includes 409 actors and actresses, 19 dancers, 6 minstrels, 8 musicians, 24 managers and agents, 25 stage employees, 10 wardrobe people, 1 usher, 6 museum performers, and 16 circus and music hall entertainers.

The number of burials paid for by the Fund during the year is 98; of these 39 were in New York City and Brooklyn, 4 in Chicago, 3 in Philadelphia, 1 in Boston, 4 in New Orleans, 2 in Denver, 1 in Providence, 1 in St. Paul, 1 in Pittsburgh, 1 in Amityville, Long Island, 1 in Atlantic City, 1 in Buffalo, 1 in Baltimore, 1 in Louisville, 1 in West Hoboken, 1 in Washington, 1 in Indianapolis, 1 in Redlands, Cal., and 1 in Albany, N. Y.

We have expended during the year for relief, burials and medicines, the sum of \$59,600.

## A SIGNIFICANT SUMMARY.

A summary of our work for the thirteen years of the Association's existence shows that we have dispensed for relief, burials and medicines in that time the sum of \$295,761.01 and that the total amount paid into our treasury to date is about \$320,000. In these thirteen years we have given direct and timely help to 5,193 persons and we have given burial to 822.

An interesting fact in this connection to which I have before called your attention, but which you should also bear in mind, is that all this work has been done at an expense, in relation to the money received and disbursed, is incomparably lighter than that which any other association in America can show.

The number of volunteer physicians attached to the Fund at the present time is fifty, of whom seventeen are located in New York and Brooklyn. The number of free visits made by these gentlemen during the past year is nearly 5,000.

## FALLING OFF IN MEMBERSHIP.

On the 1st of June, 1895, there were 580 annual members in good standing on our books—the smallest number ever reported, I believe. These figures bear their own comment, and I give them to you without any further word from myself. I feel that having talked for so many years upon this subject, apparently to so little purpose, it is well for me to talk no more.

One life member has been added during the year. The list, therefore, shows a total of seventy-six life members, making the total membership of the Association at this date 656.

The Honorable Jacob A. Cantor and the Honorable Thomas F. Gilroy were elected honorary members of the Association.

## CHANGES IN THE FUND'S CHARTER.

In obedience to the resolution passed at your last annual meeting, I appointed Messrs. Frank G. Cotter, Harrison Grey Fiske and Joseph W. Shannon as a committee to secure an amendment to the charter, so that the officers of the Association might be elected from year to year, directly by the members. This committee has completed its work, and the election about to take place will be under the new law.

By its provisions a completely new Board of Trustees, consisting of sixteen members, will be chosen to-day. These Trustees will be divided into two classes, eight serving for one year and eight serving for two years. At the election next year, and always thereafter, eight Trustees will be elected to serve two years. In addition to the sixteen Trustees, there are also to be chosen the five officers of the Association who are also to be members of the Board of Trustees. These officers hold office for one year only, and are to be re-elected or replaced at every annual election.

While this plan (inadvertently, so far as the committee is concerned, I am sure) has upset the idea you originally adopted of having a board with so small a retiring number each year that its conservative character should be more easily maintained, it is on the whole, perhaps, the best that could be done, and I sincerely hope we shall be content, at least, to give it a fair trial, before we knock again at the door of the Legislature, asking for further changes in our much-amended charter.

## THE FUND'S HEADQUARTERS.

Our lease of the premises, No. 12 West Twenty-eighth Street, occupied by us as headquarters for the past five years, expired on the first of May last. Your Trustees deemed it unwise to continue to run the risk of hiring the entire building and did not, therefore, renew the lease. They have secured, however, at a greatly reduced rental, the rooms occupied by the offices of the Fund and also the Trustees' room; and our headquarters will, therefore, remain unchanged during the coming year. By the new arrangement at least a thousand dollars will be annually saved to the Fund.

## DONATIONS AND THE CITY APPROPRIATION.

The only donation received this year is one of \$250 from Mr. and Mrs. E. S. Willard. The Board of Estimate and Apportionment gave us one-half of the theatrical license moneys, amounting to \$11,650. As a matter of record I will state that a vigorous argument was made before the Board by President Charles C. Savage, of the De Milt Dispensary, against our obtaining this appropriation and that the number of charities seeking a portion of the moneys which the theatrical managers pay into the city, exceeded one hundred.

As an accompaniment to this statement I desire to place the fact that there is hardly a theatre of prominence in New York which has not been given up several times during the year for performances in behalf of religious charities, or charities of society, or charities of the daily journals or for personal benefits, while for the Actors' Fund, out of all the theatres in the United States, just one has given a benefit.

## EXECUTIVE OFFICERS OF THE FUND.

In September last Mr. Lester S. Gurney who, since the death of Mr. Ben Baker, had occupied the position of Assistant Secretary, resigned that office, and the Trustees were fortunate enough to secure in his place Mr. Theodore Bromley, whose services we have found most valuable. I regret to be obliged to add that Mr. Bromley has received a louder call to another sphere of duty and that in the Autumn we shall lose him.

It has long been apparent to those who have taken the most active part in the Fund that sooner or later an executive officer of exceptional ability must be employed in its management—one who would be able to do something beyond and above the mere detail work of the Assistant Secretary's office. Such an officer should be able to take upon himself the work now assigned to, but necessarily very imperfectly performed by many of the committees. He should visit the various large cities of the Union

and arrange for our benefits—a work which is now almost completely neglected. He would be able, by attention and perseverance, to enlarge the number of theatres collecting the free pass tax, and he would also be able, by his visits to the various companies throughout the country, to materially increase our membership. In short, he would look after the details of a work which has grown so vast that it can no longer, we feel, be adequately attended to by us.

Of course the employment of such a man would increase considerably the running expenses of the Fund, but your Trustees feel that it would pay for itself tenfold. As you will see by the Treasurer's report our receipts this year have been entirely inadequate to meet our current expenses, and it is certain that the cause of all this is simply lack of interest on the part of managers and actors. The appeals put forth year after year by your President do not, apparently reach beyond the walls of the place in which they are spoken and even private appeals sent out to managers throughout the country by our Benefit Committee seem to have no better effect.

## A MISSIONARY NEEDED.

Things have come to such a pass that we must do hard missionary work if we wish to live, and your Trustees feel that the time has come to employ the missionary. They have instructed me to prepare a resolution empowering them to expend the rather extraordinary sum of money which this new undertaking will involve, and it will, in the course of the meeting, be submitted to you. I venture to hope that it will be passed without serious opposition.

## FINANCIAL CONDITION OF THE FUND.

As a supplement to this plea and as an argument which enforces it more strongly than anything else I could say I beg you to consider the statement of our Treasurer. It shows our total assets to be \$224,162.44—a slight loss from last year. The Booth Legacy of \$5,000, given a year ago, has been paid into our Treasury this year and figures as part of the assets. Excluding that, our receipts for the year, available for current expenses, were \$32,106.40, divided as follows:

City appropriation	\$11,650.00
Interest from investments	9,111.13
Ten cent tax	5,730.55
Benefits	1,591.72
Rents collected	2,168.13
Memberships	1,338.00
Money refunded	679.67
Donations	290.50

In this list it will be seen that the ten cent tax on free admissions takes its place as the third largest item, the amount of money accruing to us from that source being nearly four times what we have received from benefits. The number of theatres collecting the tax has considerably diminished, but the moneys received were contributed by the following:

New York City—Tony Pastor's, Harrigan's, Bijou, Fourteenth Street, Jacobs' Third Avenue, Palmer's, Garden, Boston—Boston Theatre, Park Theatre, Hollis Street Theatre, Globe Theatre, Boston Museum, Grand Opera House, Philadelphia—Gilmore's Auditorium, Forepaugh's, National, Brooklyn—Amphion, Columbia, Star, New Park, Jersey City—Academy of Music, San Francisco—Baldwin Theatre, California Theatre, Portland, Ore.—Marquam Theatre, Chicago—Lyceum, Empire, Richmond—Richmond Theatre, New Orleans—Grand Opera House, Buffalo—Star Theatre, Albany—Leland Opera House.

## LARGE YIELDS FROM THE TAX.

During the two years and a quarter that the tax has been collected the total amount it has yielded the Fund is \$11,675.46—nearly twice as much as we have received from benefits in the same time. (Applause.) All this money has been gathered without any great effort on the part of the theatres engaged in it, and so far as we know, without any complaints from the persons taxed.

If there was a proposition proved beyond possibility of dispute it is that this plan is not only feasible, but that it involves no loss of prestige or popularity on the part of the management adopting it. Why it cannot now be generally tried, even if only in a limited way, I cannot see. Followed in even such a way, it would yield a revenue so vast that the words benefit and deficiency would never be heard again in connection with the Actors' Fund Association.

## THE EXPENDITURES FOR THE YEAR.

The total expenditures of the year were \$39,631.09, an excess over receipts of more than \$5,000. This expenditure has been kept within these limits only by the utmost watchfulness and care on the part of the Executive Committee. A liberal and free-handed administration of our affairs would require at the present time at least \$42,000 a year, and in some way this sum must be provided, or we shall have to leave much work undone.

Your Trustees have, as you know, suggested plan after plan to make our income, up to this figure, a sure one, and almost every plan suggested would certainly accomplish it, provided it could be faithfully carried out. That none of the plans so suggested have been carried out means simply, as I remarked just now, that it is impossible to maintain such an interest in our work on the part of the profession generally as will induce them, except under the pressure of direct appeal, to help us. Stirred up to action by direct and personal appeal, they will do all that is in them, and as able, as has been proved more than once in our history.

I feel for one, and have often said and I repeat it here to-day, that, considering the work and the kind of work the Trustees of the Actors' Fund are doing, their hands ought to be upheld by every man and woman in the dramatic profession as a matter of course. (Loud applause.) It should not require argument and solicitation to stir the masses of our profession to the performance of a manifest duty. The cause itself ought to be a trumpet-tongued voice, always ringing in their ears its needs and impelling them to do their share in meeting them.

But we must be practical and wise in well-doing. We must take things as they are, and not insist always on what ought to be. And so your Trustees, acting in this spirit, are proposing, as I have said, that somebody shall go about for us and make these appeals. With your sanction we shall try this experiment for the coming year. Let us hope that when the one so selected goes forth upon his gentle mission he may be everywhere received with cordiality and heartiness, and that his efforts may be crowned with such success that when we next gather here in annual meeting, the long-puzzled-over problem as to how to provide sure and certain means with which to carry on our great work, will be solved. (With continued applause.)

When the President concluded the reading of his report the applause was enthusiastic and prolonged, and he was obliged to acknowledge the attention by frequent bows.

## LEGISLATIVE COMMITTEE'S REPORT.

The President stated that the next business in order was the report of the Committee appointed to visit the legislature. "That report was made to the officers and members of the Actors' Fund Association of America, and with Mr. Cotter's permission I will ask the chairman of the Executive Committee to read it," said he.

Mr. Aldrich read the report, which was as follows:

To the Officers and Members of the Actors' Fund of the United States of America:

The Committee appointed at the last annual meeting of the Actors' Fund to have its Act of Incorporation so amended as to restore to the members thereof the power to elect all their officers by a direct vote, beg leave to respectfully report that they have performed the duty entrusted to them.

The Amendment was introduced by the Hon. Jacob A. Cantor, promptly passed by both houses of the Legislature and became a law by the approval of the Governor on May 22, 1895. A copy of the Act properly certified by the Secretary of State accompanies this report.

The Committee, in view of Senator Cantor's assistance in passing the Amendment, think that a vote of thanks to that gentleman would be but a graceful acknowledgment of his courtesy.

FRANK G. COTTER, Chairman,  
J. W. SHANNON,  
HARRISON GREY FISKE.

Upon motion, duly seconded, the report of the committee was received and approved and the committee discharged.

THE PRESIDENT: "Concerning the recommendation contained in the report, I will say that the Board of Trustees have rather anticipated that action by electing Mr. Cantor an honorary member of the Fund. (Applause.) We will now listen to the reading of the report of the Committee on Nominations."

## THE NOMINATIONS.

Mr. McCLANNIN: "As chairman of the Nominating Committee I have made a brief report which I shall read."

"During the year 1895 the Nominating Committee for the election of officers of the Actors' Fund of America was composed of William Davidge, Archibald Cowper, Edwin Chapman, and William F. Burroughs, and I as chairman."

"The Committee met in the rooms of the Fund on May 23, 1895, and after pursuing a most careful investigation, found that the officers of last year had performed their duties faithfully and in such a thoroughly conscientious and able manner as to win the admiration not only of this Committee, but of every member of the Actors' Fund. After considerable discussion it was concluded to make a slight change in the Board of Trustees. The four gentlemen retiring have been more than faithful to their trust, but the change is made for the sole purpose of putting members in their places who are for the most part residents of the city and who have more time and opportunity for rendering services to the Fund. The main object, as all members must desire, being to have the most useful and influential members the officers of the Fund. (Applause.)

"A few days ago it was learned, not officially, but from undoubted authority, that our worthy Treasurer had positively declined a re-nomination. This is deeply to be regretted, for the Actors' Fund with its long list of noble officers has none better than Frank W. Sanger. (Loud and long applause.) It was too late to call the Committee together, but if Mr. Sanger still persists in his decision, this meeting, it is presumed, will take action at once, and in that view, Mr. President, as Chairman of this Nominating Committee, I would like to propose a name for the treasurership of this Fund. I propose that we name Charles H. Hoyt." (Applause.)

THE PRESIDENT: "Will the Chairman please read the ticket that his Committee has nominated."

Mr. McCLANNIN (reading): "For President, Albert M. Palmer; For First Vice-President, Louis Aldrich; For Second Vice-President, Edwin Knowles; For Treasurer, Frank W. Sanger; For Secretary, Daniel Frohman; For Trustees: Antonio Pastor, Henry C. Miner, William E. Sinn, J. W. Shannon, Charles Frohman, J. Wesley Rosenquest, Harrison Grey Fiske, Harley Merry, Al. Hayman, Charles H. Hoyt, Eugene Tompkins, F. F. Mackay, William H. Crane, T. Henry French, Frank G. Cotter, and Augustus Pitou."

As each name was read, the applause continued until the candidate stepped forward and bowed to the members.

THE PRESIDENT: "Ladies and gentlemen: In accordance with the general regulations of the Fund in regard to elections it becomes my duty now to appoint the Judges and Tellers. The gentlemen I shall name will respond if they are present. The Judges are Edward J. Connelly, Horace Wall, Carl St. Aubyn, and Palmer Collins. The Tellers are George Morton, Samuel Rorke, E. L. Walton, and N. S. Burnham."

MR. SANGER: "Mr. President and ladies and gentlemen: From the reading of the report of the Committee on Nominations I am afraid there may be some confusion regarding my name for Treasurer. I have explained fully to the officers the reasons why I cannot accept the position for another year, and I sincerely trust that every member of the Fund will vote for my confidant and friend, Mr. Charles H. Hoyt." (Applause.)

MR. WILKES: "Mr. Chairman, as the name of Charles H. Hoyt is now substituted for the Treasurer, what are we going to do with our worthy member, Mr. Sanger? We must substitute his name for Charles H. Hoyt as Trustee. (Cries of 'Good!') And I hope every lady and gentleman here will see that his name is placed in that position when they offer their tickets for the Treasurer." (Applause.)

## A DESERVED TRIBUTE.

MR. ALDRICH: "I wish to say, that as chairman of the Executive Committee, I received from Mr. McClannin a list of nominations, and it was printed before we were officially aware that Mr. Sanger would positively not serve as Treasurer. I feel that something ought to be said in recognition of the ability, the energy, the honesty and the earnestness of Mr. Sanger in his work as Treasurer of the Actors' Fund. (Applause.) Three years ago we got up a big fair. For once each and every one put their shoulders to the wheel and worked as the President has told you for their own charity, instead of somebody else's, which is unfortunately too often the case. And they made a great success—a grand success! It is not for me to name anyone here to whom that success belongs. But I will say this, that of the duties to be performed in connection with that enterprise, none were more responsible nor more onerous than those of the Treasurer. When the Treasurer's report for 1892 was read, a resolution was passed here that Mr. Sanger should receive his last receipt engrossed and framed. That, somehow or other, we neglected to do as we generally neglect everything. (Laughter.) I don't propose to go into that again, but as a slight recognition of our appreciation of Mr. Sanger's services I do propose this—when the name of Charles H. Hoyt is withdrawn from the list of Trustees there will only be fifteen remaining, and I move that the President be instructed to cast one ballot containing the name of Frank W. Sanger as a Trustee of this Association for two years. (This suggestion was met with great applause and cries of 'Bravo!') I also move that similar action be taken for the election of Mr. Charles H. Hoyt as Treasurer."

This motion being put, it was carried amid great cheers and applause.

In accordance with this motion the President thereupon cast a ballot for the election of Mr. Sanger as Trustee of the Actors' Fund for the term of two years, and a ballot for the election of Mr. Charles H. Hoyt as Treasurer in the place of Mr. Sanger.

The Tellers were instructed to pass among the audience and collect the votes.

## AN APPROPRIATION FOR PRACTICAL USE.

After the Tellers had retired, the President announced that the regular order of business would be proceeded with and that the first thing in order was the presentation of the resolution to which he had referred in his report. Mr. Hayman would present that resolution.

MR. HAYMAN: "Ladies and gentlemen, there is hardly any need of my commenting upon the object of the Trustees in offering this resolution, but I will state that while the incoming Board of Trustees would have the legal right perhaps to spend this money if they felt so disposed, the present Trustees thought that the incoming Trustees would prefer obtaining the consent of the Association at large before doing so. The resolution is this:

"Resolved: That the Board of Trustees for 1895 be empowered in their discretion to expend a sum not exceeding \$5,000 during the coming year for the purpose of promoting benefits for the Fund, increasing its membership, and otherwise augmenting its revenues."

"The Trustees feel that if they are given your sanction to spend this money it will enable them



to report benefits from Philadelphia, Chicago, Boston, in fact from all over America, and that the membership can be increased an hundred fold. So if you wish to empower your incoming Trustees to do the best they can, you can say so."

Mr. McCLANNIN: "I move that the Trustees be empowered to use the money as desired." The motion was seconded.

THE CHAIRMAN: "The resolution as read by Mr. Hayman is before you, and it is moved and seconded that that resolution be passed."

Mr. SANGER: "I presume, from the statement made by Mr. Hayman and our President, that at the next annual meeting a comparison will be drawn between the earnings or amounts received by the Fund during the past year as compared with what would have been received during the year that we are just entering into and the effect of the expenditure of the money shown at that meeting. Is that true?"

THE PRESIDENT: "Yes."

Mr. SANGER: "That is all I wanted to know—in other words that we will see what the effect of it is."

THE PRESIDENT: "This is, as I indicated in my report, ladies and gentlemen, one of those experiments which we feel called upon to try from year to year, so that at last out of all these things we may come to a point where we feel that we have a certain, sure income, large enough to meet all our wants. We have tried many experiments and while we have succeeded beyond our expectations, yet we are still in a condition of uncertainty and it is felt that perhaps an officer such as I have tried to describe to you will remove that uncertainty. We want to try the experiment. Are you ready for the question?"

Upon vote the motion was unanimously carried.

#### A Plan for Aged Actresses

THE PRESIDENT: "Has any member any further business?"

Mrs. ELDRIDGE: "I should like to get the opinion of this meeting as to what the Fund most needs to enable it to afford relief to some of our old women. I think they need some home to put them in, as you have a place to put old men. I don't mean to build a place for them, but you have a place for the old men and no place for the old women. (Laughter.) I don't want to go there. (Applause.)"

Mr. ALDRICH: "I think Mrs. Eldridge's inquiries very pertinent just now. We are very often asked such questions. I was asked by three or four actors, last week, when I requested them to become members of the Fund, what the Fund did. (Cries of 'Oh' and laughter.) Four or five of them declared, 'If you can tell me one good thing the Fund does, I will join the Actors' Fund.' I mentioned the home in Fordham, the home where at present the Actors' Fund have five people. One person has been there eight years at an expense of over \$2,800 to this Fund. I mentioned also a well-known comedian and paralytic in Chicago who has been in St. Barnabas' Hospital for five years and four years at his own home, and never a day has passed but one dollar and over has been expended for his care. It does not take much arithmetic to show that over three thousand dollars have been expended on that one case. In St. John'sland we have now six persons under the absolute care of the Fund—not exactly sick people, but old people."

Mrs. ELDRIDGE: "Old men." (Laughter.)

Mr. ALDRICH: "Old men, I grant it; a manager, an actor, who is now in his seventy-eighth year, two old men, former business-managers, besides two others. The Fordham Home contains five incurables. Their diseases, their suffering would make you almost weep if you saw some of them. The Fund takes absolute care of them. There are in this city to-day, at St. Vincent's Hospital, seven people in the care of the Fund. I may not name them; but there is scarcely a hospital in the city that has not one or more persons in it at the charge of the Actors' Fund of America. But as Mrs. Eldridge very aptly puts it, we have no place to put our women, who, after reaching an old age, I am sorry to say, like the rest of us, are turned out as of no more use. It is a sad thing to say, but in our profession as old age comes on we seem to be of no more use. God forbid that I should stand upon this stage to make a plea for the Actors' Fund for the encouragement of improvidence or intemperance! We see too much of that! Intemperance is the greatest evil our Fund has to struggle with; improvidence is another. We don't want to see the Fund put out the invitation—'Send for help and we will give. Come right up, whoever it be. Don't be prudent, don't be saving, don't be provident, but come right up in your old age!' This we cannot do. But there are many actresses who are needy persons, who even had been prudent in their younger days, but who are left in old age without the necessities of life. I should be very glad to have some one devise a scheme whereby such ladies of this profession can be taken care of as well as the men are taken care of in St. John'sland." (Applause.)

THE PRESIDENT: "If I may be permitted to add a word or two to what Mr. Aldrich has said, I will remark that we could stay here all day and suggest good things which the Actors' Fund does not accomplish; but the Fund is, as I have tried to point out to you, limited in the things that it can do by its means. If Mrs. Eldridge and the members of this profession think that the establishment in connection with the Actors' Fund of an Old Ladies' Home is a good thing (and I am sure I do) they have only got to give us some money and we will establish it. It is simply a question of means. The Actors' Fund was founded to take care of the indigent sick and to bury the indigent dead, and that is the line of work to which with its present means it must confine itself. But if we have the wisdom and courage to avail ourselves of some of the means that I have indicated as being surely within our grasp, we can get money enough to do all the noble things that our most ardent desires can suggest. I don't believe that there is any distinction on the part of the Executive Committee in its benefactions in regard to sex or age. I think with Mr. Aldrich that the Committee's partiality for old women is quite as great as it is for old men. (Laughter.) And I am sure that they extend help absolutely impartially. I don't think that we can do anything about the establishment of the home. We can take care of the old ladies as Mr. Aldrich has indicated, but we cannot go further. This under present circumstances is the only practical outcome of this discussion. I must remind you, ladies and gentlemen, that we are talking without a motion or any order of business, but I am willing while we are waiting here for the report of the Election Judges to have any further remarks on this subject."

#### Preferred Membership Suggested

Mr. ALDRICH: "I don't want to be misunderstood: we do take care of the old ladies, although we have not as good a place for them as we have at St. John'sland for the men. We have a number of old ladies in the Fordham Home, but they are invalids. For myself, old ladies whose age renders them helpless, always appeal most strongly to me. (Applause.) I have a scheme in my mind about this matter and if it is not taking up too much time I would like to present it. I have always believed in making this more of an

Actors' Fund; I have always believed that as at present constituted it is too broad. (Applause.) I don't mean by that, don't help the business-manager because he is not an actor; don't help the theatrical agent because he is not an actor. We know the people who are for us and have been with us and we don't believe in leaving them in distress, but I don't believe that this Fund was established for Freaks! (Applause.) I have always believed that we should have a preferred membership in this fund, and that half of our assets should be turned over to a preferred membership, the members of which by the payment of fifteen or twenty-five dollars a year would be sure that in their old age they would be protected. (Applause and cries of 'Bravo.') Perhaps ladies and gentlemen who have been accustomed to get forty and fifty dollars a week would turn up their noses when they hear that they were expected to live on seven dollars a week, and ask what they could do with seven dollars or ten dollars a week. But, my friends, when you are in poverty, you can do a great deal with even these small sums. If an actress felt sure in old age of having \$250 a year coming in and that she would not be obliged to go to the almshouse, I am sure it would be a great comfort. If I am here one year hence I shall make a point to bring this matter up in this Fund, and we can give it a trial. We can make our preferred membership and see how it will go. No matter how small the annuity may be, its members will be entitled to something." (Great applause.)

Mr. PASTOR: "I am a member of the Executive Committee and I have been such for a number of years, and while during my time we have had a number of ladies who have applied, we have never had any old ladies. I think the old ladies are doing better than the young ones." (Laughter and applause.)

A MEMBER: "It is perhaps advisable to here suggest a possible repetition of the Fund Fair—say next Summer." (Cries of 'Oh! Oh!')

A MEMBER: "Let us hope that this experiment we are about to try with the expenditure of \$5,000 may be the indirect means of doing something in the way that Mr. Aldrich suggests here."

#### The Fund's Present Scope

THE PRESIDENT: "As I have told you, ladies and gentlemen, the whole thing is a question of money. The idea that Mr. Aldrich has just suggested is one that has frequently been talked over among the Trustees, and it is a most admirable idea, provided it can be reduced to a safe business system. The Actors' Fund, of course, as a charitable body cannot go into the business of insurance, or into any tontine business without, at any rate, its going in on an absolutely safe plan devised by an expert. I am sure if the discussion of this subject will induce some member to study up that problem and tell us upon what safe grounds we can establish a preferred membership, it would be a most admirable thing, and the Association would undoubtedly adopt it. In this way the Fund would prove, as we in the outset hoped it would prove, a blessing to the well actor as well as to the one who is ill. But do not forget, ladies and gentlemen, that the first business of the Actors' Fund is to take care of the sick and the helpless. You must be an invalid before you can have any of its benefits as it is at present constituted. I know that we have sometimes gone outside of that rule. Our Executive Committee is a tender-hearted Committee, and sometimes it goes outside of that rule to take care of the poor old actor or the poor old actress. I may say in this connection that the oldest actress in America (the very oldest) now living in a distant city, is receiving, and has received every week for years, from the Actors' Fund a little stipend. I don't think, ladies and gentlemen, that if we should sit here all day and con over plans and exchange our views upon these subjects, we could do anything more than is being done. Your Executive Committee is a Committee that is absolutely pure and disinterested, and it has all the interests of the profession at heart. The best we can do after having given our views thus freely is to leave the matter with its members."

#### A Voice from the P. W. L.

Mrs. McAULEY: "I don't think that there is any question but what the suggestion made by Mr. Aldrich of a preferred membership is an admirable thing, and also the plans suggested in your President's report as to the means of securing increased money must meet with the general approbation and hearty cooperation of everyone connected with the profession. In reference to the next large fair, I would like to say that that is for the Professional Woman's League (laughter and applause), and I trust that upon that occasion we shall have the same hearty assistance rendered by our brothers that they received from us when they had their fair for the Actors' Fund. (Applause.) This is not jesting; this is made in all seriousness and I hope it will be consummated. There are a few present here who know the great demands made upon the League and our utter inability to respond with all the desire of our hearts; the pulls and tuggings of our heart-strings when something could not be done. And when the time comes, I hope that this will be met with the same spirit here, and when it is done, which I know it will be, I think the subject of the Old Women's Home will be well covered, and I trust there will be room in that home for some poor old men." (Applause and laughter.)

Mrs. ELDRIDGE: "I don't want to go in there if there are not any old men there." (Great laughter.)

Mr. MORDAUNT: "Let Mr. Aldrich or any gentleman of the Committee or of the Fund furnish the plan for the insurance; let that become an assured thing, and I shall try to be the first one to place the sum of money that each one is required to furnish."

THE PRESIDENT: "I will now appoint the Auditing Committee for the ensuing year. The Auditing Committee from the body of the Association will consist of Mr. Joseph Brooks, Mr. Howard Gould, and Mr. Cecil Kingston. I shall take the liberty, ladies and gentlemen, of sending to the Judge's room to see how soon they will be able to make their report."

#### Mr. Hayman's Interesting Statistics

Mr. HAYMAN: "Ladies and gentlemen, while we are waiting I will give a few statistics that might interest you somewhat. About a year ago I made an attempt to find out how many people in America were making a living by acting. In endeavoring to find out or to obtain the result that I desired to, I communicated with a great many of the passenger departments of many of the leading railroads throughout the United States as to the number of professional people they carried and I had to stop at fourteen thousand and some odd. Just imagine fourteen thousand and some odd people endeavoring to make a living at acting in this country and only five hundred and some odd members of the Fund! Fourteen thousand and some odd people who have claims upon this Fund for assistance and only five hundred and some odd who are the members of it. Now it appears to me that the easiest way of obtaining revenue for this Fund and without the spending of one penny of the money that we authorized the Trustees to spend

would be to have each one of the five hundred and some odd members of the Fund make an effort to give the Fund three members in a year. This would increase the membership of this Fund to over two thousand, and if in the second year, with that membership, we could do the same amount of work then we would have a membership of over four thousand. When we get a membership which turns us in four thousand to six thousand dollars we would almost have sufficient revenue with the money that would be worked up by benefits and the ten-cent tax plan to enable the Fund to run along without running into debt, which has been the menace standing over the heads of the Trustees the entire year. I think you will find that a better system than attempting to start in the insurance business, which I know the Fund will be unable to do. I seriously thought of advocating the same idea three years ago and I went to the Actuary of the Mutual Life Insurance Company regarding the figures. There is no way that this Association can go into the insurance business unless it obtains a license or power from the State, and that would necessitate the expenditure of a great deal of money and we would also need to command as a capital a great deal of money which we have not got. We are not allowed to speculate with the money we have on hand. I frankly say I think we should hesitate before going into the insurance business; but if the members would only put their shoulders to the wheel and each one endeavor to bring in two or three members through the course of the ensuing year, it would help matters wonderfully."

Mr. DAVIDGE: "Mr. President, don't you think if the managers who are members of our Fund when they engage a company would ask each lady and gentleman to join the Fund, he furnished with blank receipts to that effect or to the effect that they would take it out of their third, fourth, fifth, or sixth week's salary or at the end of the year, that they would increase the membership? If a manager would ask the actor or actress to join I don't think there would be much difficulty in increasing the membership of the Fund." (Applause and laughter.)

#### Many Experiments Tried

THE PRESIDENT: "That, I think, is very true, but I may say that many of the experiments suggested have been tried. There is hardly a plan you could name which in the course of the past thirteen years we have not tried in connection with this Fund. We are all interested to-day, my friends. The question is, shall we be interested to-morrow? Shall we carry the interests of the Fund with us as we go out of this building? Shall we keep it with us through the year? If we do we shall accomplish much, no matter under what plan we may work. And now, ladies and gentlemen, I don't think that we need to detain you any longer. I hear from the Judge's room that they will not be ready to report for some time; therefore, as the hours are passing, a motion to adjourn will be in order."

Mr. MURRAY: "Mr. President, I would suggest before we adjourn that this Association tender to Mr. Charles H. Hoyt and Mr. Frank McKee their thanks for the kind use of this theatre."

This motion was duly seconded, and with much applause was unanimously carried.

Upon motion, duly seconded, the meeting adjourned.

#### The Ticket Elected

When the count of the ballots was finished it was found that the regular ticket had been elected in its entirety, although a number of votes had been cast for several candidates whose names did not appear on the printed tickets. Mr. Palmer was chosen President, Mr. Aldrich First Vice-President, Mr. Knowles Second Vice-President, Mr. Hoyt Treasurer, and Mr. Frohman Secretary. The Trustees elected for two years were Messrs. Sanger, Pastor, Shannon, Frohman, Sinn, Tompkins, French, and Pitou. The Trustees for one year were Messrs. Miner, Rosenquest, Hayman, Crane, Fiske, Merry, Cotter, and Mackay.

#### First Meeting of the New Board

The newly elected Officers and Trustees held their first regular meeting on Thursday afternoon. They elected the Executive Committee, listened to the Secretary's and Treasurer's reports, and transacted the usual routine business. The question of appointing an Assistant Secretary to take Mr. Bromley's place was laid over until the July meeting, and the Executive Committee was instructed meanwhile to examine into the qualifications of applicants for the position and report the names of available candidates to the full Board.

The President announced the Standing Committees appointed for the year. They are as follows:

EXECUTIVE—Louis Aldrich, chairman; Edwin Knowles, J. W. Shannon, Antonio Pastor, and Harrison Grey Fiske.

SECRETARY—Edwin Knowles, chairman; Antonio Pastor, Frank G. Cotter, F. F. Mackay, and W. H. Crane.

TREASURER—Daniel Frohman, chairman; William E. Sinn, Al. Hayman, T. H. French, Eugene Tompkins, Henry C. Miner, and Charles Frohman.

MEMBERSHIP—Harrison Grey Fiske, chairman; Harley Merry, Daniel Frohman, Charles Frohman, Frank G. Cotter, Augustus Pitou, and W. H. Crane.

ACTORS' FUND HOUSE—Frank W. Sanger, chairman; Charles H. Hoyt, J. W. Rosenquest, William E. Sinn, and J. W. Shannon.

PRINTING AND PUBLICATION—J. W. Rosenquest, chairman; Charles H. Hoyt, Al. Hayman, Frank G. Cotter, and F. F. Mackay.

AUDITING—William E. Sinn, chairman; J. W. Rosenquest, and Harrison Grey Fiske.

COMMITTEE OF ARRANGEMENTS—Charles H. Hoyt, chairman; Frank G. Cotter, and Harrison Grey Fiske.

The last of the committees named above is a new one. Its duties will be to arrange all details for meetings of the Association and for the anniversary meeting, which next year will be resumed as an annual feature.

The President was authorized by the Trustees to appoint a special committee of three to adopt a plan under which the \$5,000 appropriated by resolution of the Association may be expended to increase the Fund's revenues. He named as members of that committee Frank W. Sanger, Edwin Knowles, and Harrison Grey Fiske. They will meet at Mr. Sanger's office, Madison Square Garden, this afternoon.

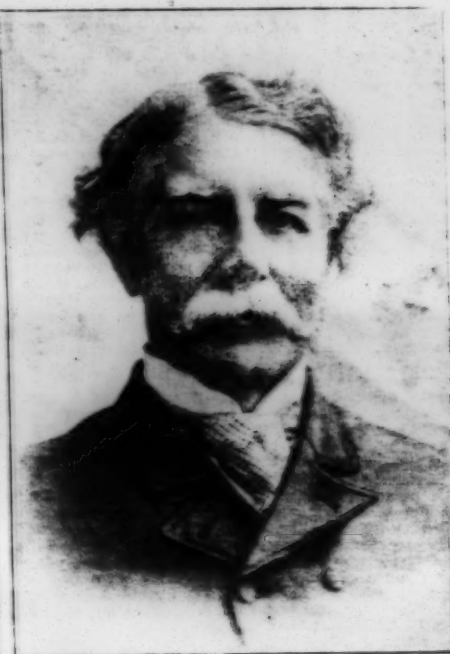
#### MR. ROYLE'S NEW PLAY.

Edwin Milton Royle's new play, entitled Mexico, will be produced late in August at the Euclid Avenue Opera House in Cleveland. After a brief period in Chicago, St. Louis, Kansas City, and other cities of the Central States, it will be brought to New York for a run in November.

The play is laid in Mexico during the war of 1847 between that country and the United States. The field is one that has been almost entirely neglected hitherto by dramatists.

Mr. Royle's play of Friends has just finished its third season of forty weeks. In the new play, Mr. Royle, his wife (Selena Fetter), and Lucius Henderson will have prominent parts. Arthur C. Aiston, who has managed Friends the past season, will direct the tour of Mexico.

#### REFLECTIONS.



Evelyn Evans, last season with Effie Ellsler, is pictured above. His performance of Dunstan Kirke has met with unequalled commendation from the press and public. In the character of the rector in Doris he has been equally successful, although the latter part requires entirely different treatment, and he has shown marked versatility as a character actor. Mr. Evans is one of the few actors left who served his apprenticeship and gained his experience in the days of the stock company. He came originally from England, where he had played leading legitimate roles with such stars as Charlotte Cushman, Helen Faucit, Amy Sedgwick, and Marie Wilton. He made his first appearance in this country in Chicago, where he played Hamlet, Richelieu, Macbeth, Othello, Ingomar, Master Walter, Sir Giles Overreach, and other roles. For years he devoted his attention to teaching, occupying the position of Professor of Elocution at the High School in Pittsburgh for five years, and the giving of Shakespearean recitals and other readings. To-day he stands in the front rank of Shakespearean scholars, having made the subject a life study. In recent years Mr. Evans has figured in the support of Richard Mansfield, Louis Aldrich, and other stars. Another of his successes was Jaques in The Silver King, and in parts of a similar nature, combining humor, pathos and sentiment, he is said to be unsurpassed. Mr. Evans has several offers under consideration for next season, but he has not yet settled upon any, as he prefers to become associated with some legitimate Shakespearean organization.

Edward Webb, the tenor, sails on the New York to-morrow. He will sing professionally while abroad.

According to the newspapers of Kansas City, Delle Jackson, prima donna of the Fairmount Park Opera company, of that city, has made a pronounced hit.

The roof of Proctor's Theatre was set on fire at 11:15 p. m., last Thursday night, by the wire which fed an electric light on the flag pole. The audience had dispersed and the flames were soon extinguished.

Milton Aborn has engaged for his opera company at Atlantic City this Summer: Ida Mülle, Louise Moore, Sylvester Cornish, Maud Davis, Blanche Davis, Fanny McKnight, Lulu Dewey, Sadie DuBoise, Marie Morrell, Carrie Richardson, Marie Radcliffe, Cora Scribner, Alice Osborne, Jessie Calef, Helen Moore, Joseph W. Smith, Frank Wooley, Warren Lombard, John E. Dewey, Louis Fitz Roy, Charles Scribner, Charles Carver, Frank McKnight, Will Raymond, Charles Francis, George Collins, George Williams, Frederick Ward, Sargent Aborn, manager, and Herr Tressi and the International Ladies' Orchestra of ten pieces.

The question in dispute as to whether a license should be issued to Canary and Lederer in view of the fact that the old Aronson license had not run out has been settled. Mayor Strong issued a license last Saturday and the city will have to refund \$500 to the Aronsons.

George H. Yenowine has secured control of the Academy of Music, Milwaukee, and will manage it next season. He will try to concentrate in this theatre all the first-class musical and lecture attractions that visit Milwaukee, and in the intervals between these classes of entertainment will play regular companies. Mr. Yenowine has managed Eugene Field's readings for three years, has contracted to manage F. Hopkinson Smith's Western tour, and is arranging a Summer tour for J. B. Pond, the veteran lecture-manager.

The benefit given at the Fifth Avenue Theatre last Thursday afternoon under the auspices of the Herald, in aid of the pension fund of the Sandy Hook Pilots' Benevolent Association, was very successful, and with contributions will net about \$4,000. Leo Dietrichstein, Virginia Harned, Marion Grey, and Madeleine Bouton appeared in a one-act play, A Fool's Errand, written by Mr. Dietrichstein; Russ Whytal and his company performed the first act of Fair Virginia; Inez Mecusker and Misses Arnold, Eastman, Young, and Williams, assisted by a company of new-boys, appeared in Miss Mecusker's Herald Square scene specialty; and a long programme was filled out by Harry Gilfoil, Ena Bertholdi, the Rixfords, Camille D'Arville, Harriett Vernon, La Petite Marie, E. J. Henley, Cissy Fitzgerald, the Craggs, Grace Griswold Hall, and Clara Beckwith, who appeared in specialties for which they are noted in current performances.

Fred. P. Wilson, formerly manager of Peck's Bad Boy, has retired from the profession, and has accepted a position as Pullman car conductor on the Boston and Maine Railroad.

The engagement of Barron Berthold by Walter Damrosch, announced recently as contested by Manager F. C. Whitney, has been amicably affected.

John J. Nolan, manager of the new Music Hall, Baltimore, Md., arrived in New York on Monday.

J. K. Adams left the city June 10 to appear in concert with the Old Guard Band at Laurel Hill Park, near Scranton, Pa. After the conclusion of these concerts he will sing the first baritone roles with the opera company engaged for the same place during the Summer.

The portrait of Gladys Wallis published on the first page this week is from a photograph by Falk.

Gus Daly has joined W. H. Meade's comic opera company to play comedy roles for a Summer season in New England.



## IN OTHER CITIES.

## SAN FRANCISCO.

Now that the Baldwin and California will be closer to a short time nothing ought to deter the management of the Columbia from obtaining a strong foothold with the theatregoers of this city, and if they continue such meritorious performances as were given by Frawley co. week ending 1 in All the Comforts of Home, they certainly will. The large audiences have demonstrated that comedy is the special forte of this co., and a continuance of the same will have the much desired pecuniary influence. All the Comforts is just one revolution of fun, and the ludicrous situations are effectively brought out. Maclyn Arbuckle as Egbert Pettibone is rather boisterous, but leaves a favorable impression. Mr. Frawley is becoming quite popular with the patrons of this theatre. His conception of Philip Hastings was agreeable, but he has been too closely identified with the emotional drama to appear to great advantage in comedy. He lacks the congeniality born in a comedian. Charles W. King as the broken-down music teacher was excruciatingly funny, and his make-up was funnier (whatever that means). H. D. Blake-more in appearance is a second edition of Frank Daniels, and a natural-born comedian. His performance of Theo. Bender is hilarious in the extreme. Wilson Enos, late of The Girl I Left Behind Me, plays the part of Judson Langhorn (the duke) in a mirth-provoking manner. Frank Tjader and Hudson Liston in minor parts make them very conspicuous. Of the ladies Phosa McAllister made a decided hit as Josephine Bender. The rest had very little to do. Arabian Nights preceded by a curtain-raiser, The Picture, 3-4.

The Orpheum presented a very interesting programme last week, and the crowded houses were delighted with the new bill. Falke and Semons are very entertaining in their musical act, playing on unique and original instruments; their business is very much similar to that of Wood and Shepard. Masad Raymond is a vivacious little soubrette. Amann is beyond question the best character impersonator ever introduced to a 'Prisco audience; his make-up and facial reproductions of celebrities are very clever. Richmond and Glenroy in their talking act would be more interesting if they eliminated some of their coarse jokes. Roger Brothers the German comedians, and Jules Levy the cornetist, continue in popular favor. McIntyre and Heath are clever exponents of plantation life. The Two American Macs will be the only new feature 3-4. Mons. Nizarros and Felix and Cain leave for Los Angeles next week.

The Face in the Moonlight, as presented at Morosco's, is an entertaining play and is lavishly produced. Mr. Edmond Hayes is a valuable acquisition to the co. His heavily featured face sets off the two characters. The rest of the co. are up to the standard.

At the Tivoli, The May Queen has been well patronized. The usual careful attention to detail is recognizable. This co. is one of merit, but we need a change, which I understand is going to take place in the near future. Ship Ahoj is the next opera, and it is conceded to be one of the best musical burlesques ever produced at this house.

The Lilliputians at the Baldwin have been doing well for a second week. Jessie Norton has not done very well in The Corner Grocery at the Alcazar.

The bronze statues have been entertaining many at the Circus Royal. Manager Phillips promises something sensational for next week.

Ysaie will give two farewell concerts at the California next Friday and Saturday afternoons. Carrie Clark Wardle was the recipient of a benefit at the Alcazar on last Thursday night.

It is so understood that Stage-Manager John E. Nash retires from the Tivoli and George E. Lusk will be again installed, the change to occur 3.

Jennie Kennark, leading lady of the Frawley co., left last Monday for Manhattan Beach where she goes to join her husband.

A monster benefit is being arranged by the Pacific Lodge No. 2, Actors' Association of America, for the Association's fund. All the leading talent of the city have volunteered and Governor Budd, who by the way is an honorary member, will also participate. Walter Morosco has donated the use of the Grand and the date is fixed for June 6.

The Lilliputians play Oakland, San Jose, and Sacramento and then jump direct to New York.

For the first time in many years both the Hayman theatres, the Baldwin and California, will be closed simultaneously, but not for long, the California re-opening 24 with The Old Homestead, and on July 15 the Baldwin will commence its regular Fall and Winter season with the Lyceum Theatre co. in their late Eastern successes. They will be followed in rapid succession by Too Much Johnson, Pauline Hall Opera co., John Drew, A. M. Palmer's co. in Trilby, The Passing Show, the De Wolf Hopper Opera co., Stuart Robson, Marie Wadsworth, Frederick Wardle, Tavery Opera co., Milk White Flag, James O'Neill, and others. The California has also booked A Black Sheep, Robert Downing, May Irwin, Louis James, The War of Wealth, A Civilized Community, in Old Kentucky, Corinne, Thomas Keene, Peter Dailey, Roland Reed, etc.

Al. Hayman Co. commenced suit to recover \$500 from Mr. Sullivan, manager of J. K. Emmett, for breach of contract due to the violation of agreement in playing at Stockwell's instead of the California according to booking. According to Mr. Sullivan, the co. was brought out ahead of time, and finding their date taken were told to remain out on the Coast, and that they would be given the first open week. In the meantime Friedlander, Gottlob and Co. took possession of Stockwell's, now the Columbia, and immediately negotiated for the production of Fritz in a Madhouse. Mr. Sullivan claims that the regular sixty days' notice was given, and therefore he had a right to cancel his engagement. A test case will be made of it.

H. P. TAYLOR, JR.

## PROVIDENCE.

De Wolf Hopper and his excellent co. were welcomed at the Providence Opera House 4, 5 by large and delighted audiences. Dr. Syntax was seen for the first time here and proved to be pleasing and entertaining. Mr. Hopper was as amusing as ever and displayed his humor after his well-known style. A large party of Middle Shriners attended the performance 3, and later in the evening banqueted the comedian at the Trocadero.

Commencing 6 and for the rest of the week the Fall-staff Minstrels gave their fifth annual entertainment. The sale of seats is very large and big business is certain. This is the last week of the season at this house.

Gracie Emmett in The Pulse of New York was the attraction at Trowbridge's Star Theatre 3-4, and drew good houses. The drama was carefully staged and presented by the star, with the support of Max Freeman, J. K. Keane, J. F. Kirk, Alice Keane, C. W. Russell, Charles Phillips, Mrs. Geiger, and Allie Fisher. Plot and Passion 10-15.

Trilby's Baby Farce-Comedy and Vaudeville co. gave an entertaining programme at the Westminster Theatre 3-4. The singing was good, the jokes new, and the whole performance bright and crisp. Vaudeville 10-15.

Tony Bryant, of this city, has signed with Barlow Brothers' Minstrels for next season.

Felix Wendischaefer, the popular leader of the Providence Opera House orchestra, is at New Bedford this week conducting the Kirmess given in that city under the direction of Miss Eager.

The Altair Dramatic Club closed a successful season 4 with a production of the four-act drama School.

Comedian and Stage-Manager James E. McElroy of the Katherine Rober co. had his benefit at the Grand Opera House, Pawtucket 3, and a large number of his friends went from here.

Ringling Brothers' Circus gives two performances here 8, and Buffalo Bill's hangers are everywhere announcing the show's exhibition here 24, 25.

Business-Manager J. W. McKinney and Treasurer Howard C. Tate, of the De Wolf Hopper co., came on from New York to attend the Shriners' banquet 3.

Charles Harrington, of Lothrop's Stock co., has begun proceedings against the Narragansett Electric Lighting Co. for \$500 damages for injuries sustained through the negligence of the company and its employees. A number of men were repairing one of the lines in the centre of the city, and a heavy insulated copper wire fell from the top of a pole and struck Mr. Harrington on the arm, throwing him to the ground. The injury inflicted is a bad bruise upon the arm near the shoulder, and is very painful.

The season of 94-95 is nearly over here. The Providence Opera House will close 6 the Westminster Theatre 15, and Trowbridge's Star Theatre in about two or three weeks.

People are beginning to flock to the shore resorts, and, commencing July 1, Manager Boyden, of Crescent Park, will put on Pineford for a run. Bandmaster

Reeves is overrun with applications for places in the co. and he has already secured some of the very best artists. The opera will be presented on board a full-rigged ship in the lake, and will be first-class in every respect. The production will be under the personal direction of D. W. Reeves.

It is pleasing to note that our own American Band, which is rarely near us in the Summer, has been engaged by Manager Boyden to give concerts daily at Crescent Park during the entire season.

At Rocky Point Manager R. A. Harrington is going to give out-door vaudeville performance and a number of well-known people have been booked.

Comedian William H. Crane was here 5, 6. His visit was for the purpose of putting his steam yacht The Senator into commission for the Summer. The yacht has been in this port several days undergoing repairs. Mrs. Crane arrived 6 and the party sailed for Buzzard's Bay for a few days' visit to Joseph Jefferson.

HOWARD C. RIPLEY.

## BALTIMORE.

The stock co. at Ford's Grand Opera House produced their second comedy on evening of 3 which was even more successful than their first presentation. Our Regiment was the play, and in it the co. was seen to excellent advantage. T. C. Valentine and Harry Hutto as the two old men intensely amusing and kept the audience in a constant titter of laughter. The Captain Featherstone of William Bernard is a clever piece of acting. This young actor always looks well and acts well and is rapidly becoming a favorite. It is unfortunate that Fred. Strong plays small parts, as the prominence his work give to them, only demonstrates what he would do if differently cast, or in characters that had more to them. Again did Anna Belmont show what a clever little actress she is, as she simply captures everybody's sympathy and applause. To say that Miss Belmont is a favorite does not fully express it, but the charm of it is, that the more popular she becomes apparently the harder and more conscientiously she works. As Enid Thunsten, Maude Odell appeared to much better advantage than she did in The Arabian Nights. She dressed attractively and was sweet and charming in her manner. Wright Huntington was a little heavy for Guy Warriner which is a thoroughly light comedy part, but he is a capable actor and an attractive one when suitably cast. The dance at the opening of the third act was a feature and received merited applause.

The cast which rendered Cavalleria Rusticana and I Pagliacci at Harris' Academy of Music on Monday evening was in every way a satisfactory one, and the operas were given with a smoothness and brilliancy of execution that made their rendition very attractive. Selma Kronold, Del Puente and Del Papa were in splendid voice, and Miss Alice Judson, who made her first appearance, was favorably received. The performance was for the benefit of the Journalist Club, which no doubt realized a handsome return.

The repertoire of the week included Aida, Bohemian Girl, The Jewess, Martha, The Barber of Seville and La Gioconda. Signor Micheleana, after singing on Saturday night, left for New York, returning yesterday. He has not made any definite plans for next season, but he has several matters under consideration. He is not only a fine tenor but he is such a capital actor that he would undoubtedly achieve success on the dramatic stage.

Mons. A. L. Guille, one of the tenors of the Henrich's Grand Opera co., is quite ill with some affection of the throat. Mr. Guille has a very high voice and works hard, and no doubt has strained his throat somewhat. However, he is on the road to recovery.

Frank Mills, who is favorably remembered here as the handsome young lover in Sowing the Wind, has been specially engaged by Manager Charles E. Ford for the part of Michael Cresap in The Colonial Cavalier, which will be produced at Ford's Grand Opera House 10.

Frank Tannehill, Jr., has been in the city for the past week attending the races at Pimlico. Mr. Tannehill has a string of horses, several of which were entered in a number of the races with fairly satisfactory results. His friends have shown him considerable attention during the week.

Manager Tunis F. Dean left for New York last night, where he will remain several days booking attractions for next season.

George Macomber, who was with Tim Murphy last season, is in the city visiting his family. Mr. Macomber is a popular man and a clever actor.

The Colonial Cavalier will be put on in first-class style at Ford's Grand Opera House next week. Manager Ford will spare no expense in the way of appropriate stage-setting, costumes, etc.

HAROLD RUTLEDGE.

## ST. PAUL.

At Litt's Grand Opera House the Giffen and Neill Stock co. were seen to advantage in three excellent plays—Augustus Daly's comedy, 7-9-8, A Scrap of Paper, and by special request the Lord Fauntleroy Saturday matinee, opening in 7-9-8 to a large attendance. Miss Crossman's interpretation of the role of Floss, the much-sought 7-9-8, was bright and vivacious. Fanny L. Burt has not appeared to so great an advantage in any role that suited her as that of Mrs. Hypatia Borgia. She was perfectly at home in the part, and met with noticeable favor. Charles Kent was decidedly good as Lancelotti Borgia, a comic role to which Mr. Kent did full justice.

George W. Denham's impersonation of Professor Galigne, an eccentric role, was an artistic piece of work, delicate and skilful in touches of burlesque that made the part very amusing. James Neill as Courtney Corliss played the part in a natural, yet artistic manner, that evidenced the finished actor.

Annie Blanche was very clever in the part of Jessie, the serving maid. Julia B. Burt was exceedingly good in the character role of Signor Palmiro Tamborini. His accent and gestures were natural and enjoyable. Kate Blanche does excellent work as Dora Hollyhock, and is ever graceful and pleasing in any character she assumes. Frederick Perry as Paul Hollyhock was praiseworthy in his work and made the most of the part. The co. were most heartily applauded throughout the performance. The Giffen and Neill co. in London Assurance 9-15.

At the Metropolitan Opera House, Alhambra Vaudeville presented an attractive programme 2-8, opening to good houses. Dora Wiley, the sweet singer from Maine, has a remarkably musical voice, and pleasingly rendered a number of ballads. The famous Nelson Family consisting of father and six sons do some wonderful tumbling feats with graceful agility that elicited unbounded applause. The Tiny Sisters are exceedingly clever children in their acrobatic and contortion act. The Travellers do some entertaining work in their act. Labelad was very clever in her feats on a revolving globe. Hickey and Cole, McGure and Boyer, Fred. Lucifer, Andy and Flora McGee all do clever work in their respective lines and deserve mention. The performances continue to be more attractive each week and draw a larger attendance. Manager B. F. Gilson is making every effort to present none but the best and most attractive vaudeville artists at the Metropolitan.

Genial Ben Johnson, one of our St. Paul boys, has just arrived from New York, and will spend a portion of the Summer with his relatives in this city.

The Fencing Master co. passed through St. Paul last week en route for Milwaukee, where they open for the Summer season at Schlitz Park. Manager John F. Harley reports excellent business on their coast trip. The co. speaks in high praise of the Northern Pacific Railroad, who furnished the entire co. with a special car from St. Paul to St. Paul.

Gustave Frohman's Jane co., with Anna Parker in the role of Jane, open in Brainerd, Minn., 17, and plays Cal Stone's circuit to the Pacific Coast. Manager Frohman says this is the only Jane co. he will have on the road next season.

Cal Stone has already booked for next season on his Northern Pacific circuit, which is becoming a popular and successful route: Marie Wainwright, East Mail, Bunch of Keys, Potter and Sellers, Katie Emmett, Fanny Rice, De Wolf Hopper, Tornado co., Charles Dickinson, Bungalow co., J. K. Emmet, Nelly McHenry, Frederick Wardle, Joe Cawthorn, Otis Skinner, Trip to Chinatown, Daniel Sully, Old Kentucky co., Passing Show.

GEORGE H. COLGRAVE.

## LOUISVILLE.

The only amusement events of the week were the Elks Charity Entertainment at Phoenix Hill Park May 30, 31, and the boxing contest at the Temple Theatre on 31. The former was very successful and a very satisfactory sum was realized for a worthy cause.

The Louisville Mandolin and Guitar Club, and a number of prominent local musical people, contributed their services, making a very attractive programme. The fistic event was a failure so far as large attendance was concerned, but an unusually good exhibition of the manly art was given.

Fred. Jones and his Band will give two concerts at

Phoenix Hill Park in the near future, the dates not having yet been announced. Jones is pleasantly remembered here as a very popular soloist at the first big exposition held at Louisville a number of years ago.

A group of the ushers at the Temple Theatre ornaments the windows of a local photographer. The 'boys' appear in their full regalia, dress suits, standing collars, white chokers, etc., and to say that they loom immensely in putting it mild.

Charles Shreve who met with success on the road with Frank Daniels and several of the Hoyt companies, is spending the Summer with his home people here. He is in demand at local musical events, having a very fine voice.

Walter Bixby, of the Lost Cause co., also finds Louisville a pleasant Summer resort.

Walter S. Matthews is posing 'just now as a billiard expert. He is an adept, and it is questionable if his superior can be found in the profession.

Wirt Williford, treasurer of the Grand Opera House, left on 3 for New York, where he will spend several days, and afterwards visit friends in Alabama before returning to the city to resume his duties for the coming season.

The proposed season with a stock co. under the management of Katie Strauss has not yet materialized. There seems to be a hitch in the negotiations, although the scheme will probably yet go through.

Dan Longaker, of the Grand Opera House, has developed into a bicycle fiend, and it is said that he is aspiring to heavy-weight racing honors. Dan in knickerbockers and a white sweater is a thing of beauty and a joy for ever.

Adolph Klautner, who has met with success with the Frohman co. in New York and on the road, is visiting his home people here.

CHARLES D. CLARKE.

## KANSAS CITY.

The dedication of the Fairmount Park Auditorium 1 was a successful event. Hon. E. H. Allen made a most felicitous speech, complimentary to the management and bespeaking for the enterprise the steady patronage of Kansas Cityans. Manager Paxton, of the opera co., appeared and made a neat little speech, carrying in his arms a six months' old baby as a mascot for the enterprise. N. S. Duran and A. L. Howie, managers of the theatre, were too modest to participate in the event.

The first performance of George Paxton's New York Opera co. in The Mikado showed the finest staging and costuming the opera has ever received here; the chorus was strong and the entire performance went with plenty of life and spirit, making it thoroughly enjoyable. Of the principals, Della Jackson as Katisha is the possessor of a good contralto voice; Victor de Lacey, who has, as Pook-Bah was excellent, as was James Bradley as Nanki-Pook. George Paxton made an attractive appearance as the Mikado. Minerva Adams as Yum-Yum was very sprightly, and the rest of the cast was fair. Olivette will be presented next week.

The Kemper Stock co. produced Ours at the Coates 2-8 before good-sized and well-pleased audiences. James K. Hackett as Hugh Chalot had his first real good part so far this season, and made the most of it leaving a splendid impression. Una Abell, who has been before seen mainly in minor roles, developed considerable emotional power as Blanche Haye. The piece was very elaborately staged, one of the features being a rain storm of real water, which not only looked pretty but felt most agreeable, as the weather was warm. U. T. C. will be given next week.

The benefit performance of the Elks at the Grand 1 drew a packed house, and the excellent programme was a surprise as well as a pleasure to the big and once.

The season of opera at Washington Park will open 8 with Billie Taylor, Montegriffo, Adelaide Randall, Rose Beaudet, and other well-known names in the cast. Severus Schaeffer drew well 2-8.

Ysaie the violinist will appear at the Auditorium 7. Manager Hudson is expected back from New York this week.

Lansing Rowan sustained a most painful accident last week. While leaving the stage he stumbled and fell and a heavy calcium tank fell over on his arm dislocating it so that it swelled to twice its usual size. She kept bravely on, however, and finished the evening but had to lie off for a few performances this week.

FRANK B. WILSON.

## DETROIT.

About the only theatrical event worth noting last week was the benefit tendered Manager Lathrop and Treasurer Lawrence of the Detroit Opera House Wednesday evening, 5. The house was very prettily decorated for the occasion and the programme a diversified and enjoyable one. The talent was local but of the highest order. Mr. Lawrence's clever imitation of well-known actors was one of the most entertaining features of the bill offered. In an original travesty on Virginia he was ably assisted by Miss Louise Barham. Mr. Harry C. Barton treated the audience to some choice recitations, which were well received. Some of the best musical talent of the city, including Miss McDonalds, Miss Blanch Deering, Miss Nina Eastman, Mr. Harold Jarvis, and others contributed largely to the pleasure of the evening. Altogether it was one of the most satisfactory events of the kind ever given here, and the large audience present testified to the popularity of the beneficiaries.

Treasurer M. D. Costello and Advertising Agent C. A. Altman, of Whitney's Opera House, was also given a benefit Sunday evening, 2, when a four-act piece, A Cracker Jack, was presented. A fair-sized audience was present; the house would undoubtedly have been packed had it not been an exceedingly warm evening. A good entertainment was furnished by the co., assisted by several good specialty performers.

Campbell's Theatre, the Empire, is the only one open this week. There has been nothing given in any of the others with the exception of the two benefits mentioned above. The attraction at Campbell's 2-8 is Harry Seamon's New Extraganza co.

KIMBALL.

## INDIANAPOLIS.

At the Park Theatre Baldwin and Young opened their continuous performance from 2 p. m. to 11 p. m. week of 3-8 and presented a varied performance, opening with the play, Passion's Slave, with William Murdoch, John W. Barry, Harry E. Castle, Kate Stevens, and Rose Adelle. Incidentally to the first act specialties were introduced by Frank Bowman and Rose Adelle. During the afternoon and night excellent specialties were given by Bonnie Lottie, Dixon, Bowers and Dixon (the three Rubes); Mendoza Sisters, trapeze performers; Moreland and Thompson, sketch artists; Irvin T. Bush, vocalist; the Buomans in comedy, and others. Owing to the terrible hot spell the attendance was only fairly good. There will be a change in the bill on 6, the play Fate taking the place of Passion's Slave.

All of the other theatres are closed for the season.

G. A. RECKER.

## MINNEAPOLIS.

At the Grand Opera House the Wilbur Opera co. opened an indefinite engagement 3 in The Black Hussar to a good-sized and well-pleased audience. The co. has not been seen here for some time. The performance was given in a very creditable manner. E. A. Clark sang the role of Helbert very acceptably. Eloise Mortimer and Hattie Richardson were decidedly pleasing as Minna and Rosetta respectively. W. H. Kohne was amusing as Piffkow. The living pictures, which were artistic and beautiful, proved a strong feature.

At the Bijou Opera House the International Vaudeville presented an excellent programme of specialties 2 to a very good business. The co. is made up of very clever people in their respective lines. Hilda Thomas, as piquant and amusing as ever, was enthusiastically received. Frank Barry, The Wilsons, Delmore and Lee, McCarthy and Reynolds, Albion, and Lee, Jo. Hardman and the De Forest Sisters all contributed largely to the enjoyment of the performance.

F. C. CAMPBELL.

## BUFFALO.

Ada Rehan had a successful engagement at the Academy of Music 3-5 in repertoire, under the management of Augustin Daly. It has been many years since Miss Rehan has appeared in Buffalo, and she was welcomed most heartily. From interviews obtained while in the city, it is apparent that Miss Rehan intends to remain a member of the Daly co., whatever her plans may be as to starting in the United States. Passing Show 7.

At the Lyceum Theatre during the week of 3, the Mabel Eaton-Edwin Holt co. appeared in repertoire. On 10 a grand benefit for the Theatrical Mechanics' Association closes the house for the season.

The Court Street Theatre presents vaudeville with nothing of particular interest, and the omnipresent Living Pictures.

BRET HART.

## CHARLESTON.

The Campobello Opera co. concluded their engagement here 1, and left for Augusta after two weeks of very light business. Ethan Allen, basso, left the co. here and returned to New York. Helen Von Doenhoff, the well-known contralto singer, who takes the place of Rosa Lynde, arrived here 31 and sang the role of Carmen very successfully. The co. left here under pecuniary difficulties, but expect to do better in Augusta.

The season is now over for the Summer, and the Academy of Music has been closed for repairs. Manager Will Keogh, proprietor of the house, will be here 10 in order to give his personal attention to the work of renovation.

R. M. SOLOMONSON.

## JERSEY CITY.

The Bon Ton Theatre closed a successful season 1. Sells Brothers' Circus is due here 24.

Manager Thomas W. Dinkins, of the Bon Ton Theatre, had a rousing benefit 3. Mr. Dinkins sails for Europe 9, to secure a few foreign vaudeville stars for next season.

William Lincoln Girard, of St. Louis, Mo., and Ada Bead, of Philadelphia, professionals, were married in this city 3 by a justice of the peace.

The Academy of Music and Bon Ton Theatre will be renovated during the Summer. WALTER C. SMITH.

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## CORRESPONDENCE.

## ALABAMA.

**HUNTSVILLE.**—OPERA HOUSE (W. W. Newman, manager): Hettie Bernard Chase opened a week's engagement at popular prices to crowded houses 3. On 14 an amateur opera co. from Birmingham, Ala., numbering sixty-eight people, will present Chimes of Normandy.

## ARKANSAS.

**HOT SPRINGS.**—OPERA HOUSE (J. W. Van Vliet, lessee and manager): Otto Krause stock co. May 27-1 in popular repertoire, second week's engagement to good business. This closes the season here.

## CALIFORNIA.

**OAKLAND.**—MACDONOUGH THEATRE (Charles E. Cook, manager): A local performance May 26 and concert by Vaude 30 fills the week ending 1. The Lilliputian co. and William Barry have cancelled dates. The next booking is The Old Homestead. TREM: Treasurer Guy C. Smith, of this theatre, and an associate have opened a cheap theatre at Hayward's two performances a week, Saturday and Sunday evenings. PEOPLE'S THEATRE (W. L. Wilkins, manager): This house closed 1 for a week. Gus Levick in Hands Across the Sea delighted large audiences week commencing 27. The future of this theatre has not yet been determined.

**LOS ANGELES.**—THEATRE (H. C. Wyatt, manager): An American Girl in a return engagement did a light business May 26-30. Lilliputians 12-15. BURBANK THEATRE (Fred A. Cooper, manager): A most realistic production of the Red Spider, by J. J. Dowling and Myra Davis drew good houses week ending 11. Capt. Herne, U. S. A., 2. ORPHEUM (Joseph Petrich, manager): Business good. The new people are Constant and Ida, Will H. Fox and The Navies. TREM: W. W. Constant, the popular treasurer of the Los Angeles Theatre, was married on May 29 to Miss Jessie Padgett of Pomona. Helen Marlborough, after an absence of four years, is here on a visit to her parents. She will return to New York shortly.

**SAN DIEGO.**—FISHER OPERA HOUSE (John C. Fisher, manager): Vaude was greeted by a crowded house at advanced prices May 27. The Old Homestead 16.

**FRESNO.**—BARTON OPERA HOUSE (R. G. Barton, manager): Sam T. Shaw's Comedians May 27-1; good houses; Lilliputians 3; Alabama 10.

**RIVERSIDE.**—LORING OPERA HOUSE (F. N. Miller, manager): The American Girl, May 27; light business. Allatona 30, by local talent, to a good house.

## CONNECTICUT.

**HARTFORD.**—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): An overflowing audience greeted De Wolf and Edna Wallace Hopper May 30 in the laughable Dr. Syntax. Hopper received repeated calls in response to which he did "Crazy at the Bar" and made a few well-chosen remarks which placed him on the best of terms with every one. J. C. Callahan's Faust will close the house 31-1. TREM: The Pratt Street Pavilion Theatre opened auspiciously 4, under the management of J. W. Rucci for a season of Summer vaudeville. Manager Proctor spent a few hours in the route home from Albany after completing the deal for the lease of the Leland of that city. He was in consultation with Messrs. Knox and Beardsley, the two young men who have undertaken the task of forming a stock co. for the purchase of the present Roberts Opera House (Proctor's) and lowering it to the ground floor. The price demanded by Proprietor Roberts for the transfer of his property, when considered in addition to what it would cost to modernize the theatre, has been thought too high, and Messrs. Knox and Beardsley have not met with much encouragement. Manager Proctor is considering the advisability of joining forces with them after his lease expires which does not occur for a year yet. A theatrical boom was exploited in the Continent of 5, when it gave outlines of a genuine movement for a new theatre which has been going on quietly for some time. It is backed by three well-known and prosperous citizens who would never undertake the project without pushing it to completion as they have the prestige and ability of forming a stock co. which they propose to do. J. B. McElpatrick and Son of New York, the theatre architects, have made designs and estimates for an \$80,000 building. The theatre will have a frontage of feet and a depth of 150 feet, and will be located at the junction of American Road and Prospect Street on property owned by the Travelers' Insurance Co. It will be entered by a vestibule of twenty feet and surrounded by a driveway of twenty feet. The location could not be excelled, being in the heart of the city and accessible by all trolley lines. One of the buildings to be torn down, by the way, is the old American Hall where, "way back," the oldest inhabitants tell us, was the scene of the first theatricals in Hartford and for several seasons furnished an excellent stock co. All interested in theatricals are on the qui vive to know who will manage the theatre. The name of the manager has not been made public. No expense will be spared to make the theatre and surroundings thoroughly up-to-date and pleasing to the eye. The big trolley system that gridrons the populous suburbs will furnish sufficient patronage for two good theatres and should Manager Proctor conclude to renew his lease or make the intended improvements at his house neither theatre will lack patronage, and both are assured of support. Buffalo Bill's Wild West drew immense audiences afternoon and evening of 3 at Driving Park Club Park, the largest attendances of any city of the State, thereby verifying the oft-repeated tale that Hartford is a banner show town. The crowd was estimated at over 20,000 for the two performances. The entertainment was enthusiastically received. Buffalo Bill was the guest Sunday of a friend, William Higgs, president of the Calhoun Printing Company of this city. Mr. and Mrs. Higgs have often sojourned for weeks on Buffalo Bill's ranch.

**NEW HAVEN.**—HYPERION THEATRE (G. B. Bunnell, manager): The season is practically over at this house, although Manager Bunnell will fill in some time. TREM: Grand Opera House (G. B. Bunnell, manager): The Reutz-Santley co. did a profitable business 30-1. Among other things this co. exhibits living pictures and bronze statues. Joseph Callahan in Faust 3-5 and a good-sized house on their opening night. The electrical effects are very effective. The co. is a good one.

**NORWICH.**—BROADWAY THEATRE (E. L. Dennis, manager): The Norwich Choral Society gave their first musical festival May 31 to large audiences. The matinee performance by the Boston Festival Orchestra and soloists was a fine one. In the evening the oratorio of Elijah was given, the soloists being Mrs. Walker, Miss Stein, Mr. Rieger and Mr. Heinrichs, with full orchestra and chorus of one hundred voices. This closed the season at the Broadway, which under Manager Dennis' direction has been a most successful one. TREM: Grand Opera House: Dark 1-6. ARKANA: Buffalo Bill's Wild West in two performances in this city 4 to enormous audiences. The many thrilling pictures of Western and military life were very realistically given.

**BRIDGEPORT.**—PARK CITY THEATRE (Fatsops and Jennings, managers): Jean Pardee's Bobby McVie of London was neither theatrically nor pecuniarily a success May 29. Trilby 1; two performances to immense business despite the excessive heat. The co. was capable and the audience fully satisfied. Joseph Callahan in Faust 6 was cleverly enacted. Our regular season has been thirty per cent. more successful than any former one, closing 6 with De Wolf Hopper in Dr. Syntax, a fitting conclusion to such an auspicious season.

**NEW BRITAIN.**—RUSSELL LYCEUM (Gilbert and Lynch, managers): The season just closed has been an unusually successful one at this house and the managers are being commended on all sides for the energy, tact and judgment shown.

**STANFORD.**—GRAND OPERA HOUSE: Dark 3-4. TOWN HALL (F. M. Briggs, manager): Gustave Frohman's The New Boy 3; fair house; performance good. TREM: Gustave Frohman is here at his cottage taking his summer rest. He will open the season of his Fatal Card on Aug. 19. The co. will come here two weeks for rehearsal.

**WATERBURY.**—JACOBS OPERA HOUSE (Jean Jacques, manager): The season at this house was brought to a close with a production of Trilby by A. M. Palmer's co. on May 31. John Johnson as Trilby and George Fawcett as Svengali supported by an excellent co. won much applause. TREM: The work of remodeling and redecorating will commence about midsummer. The entire interior will be improved and new scenery painted.

**SOUTH NORWICH.**—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Trilby (Eastern co.) May 30 full house.

## COLORADO.

**GRAND JUNCTION.**—PARK OPERA HOUSE (Edwin A. Haskell, manager): House dark week ending 3. John Griffith in Faust 4.

**GREELEY.**—OPERA HOUSE (W. A. Heaton, manager): The Greeley High School Commencement May 30, 31.

**PUEBLO.**—GRAND OPERA HOUSE (H. F. Sharpless, manager): Alabama Minstrels May 29 by local talent; capacity of the house.

**COLORADO SPRINGS.**—OPERA HOUSE (S. N. Nye, manager): Dark week ending 1. COLISEUM (M. E. Irvine, receiver): A memorial concert given by the school children May 30 drew a large audience. Two thousand children were on the stage at one time and had been trained by Professor Bach. The music was excellent.

**LEADVILLE.**—WESTON OPERA HOUSE (A. S. Weston, proprietor): House dark week ending 1.

**ASPEN.**—WHEELER OPERA HOUSE (J. I. Ryan, manager): Home talent presented Love in a Picture, Turn Him Out, and some specialties to S. R. O. 2. Griffith's Faust 6, 7.

## FLORIDA.

**KEY WEST.**—SAN CARLOS OPERA HOUSE (O. Charles Ball, manager): A very select musical scale was given on May 27 by the Ladies of the Improvement Association to a large and appreciative audience. The Russell Hall School children gave a concert to an overflowing house 30. Thompson and Welts' Coral City Operatic Minstrels, headed by Henry Hunt 3. This troupe will shortly start on a tour through the State. ODD FELLOWS' OPERA HOUSE (Julius Otto, manager): Sears School commencement exercises and concert to a big house 31. TREM: The Spanish Opera Troupe will shortly return to play an engagement at the San Carlos Opera House. Manager Ball, of the San Carlos, has already booked several attractions for next season. Manager Otto is now in New York looking for the coming season.

## GEORGIA.

**SAVANNAH.**—After many years of promises Savannah is to have her new theatre, a welcome herald to visiting theatrical folk as well as our own people. Work began in earnest on 3, and is now going ahead rapidly. Mr. T. C. Shaw will manage the new Savannah Theatre for its owners, and lead it to success. He starts with the best wishes of our people, who will aid him to their utmost.

**ROME.**—NAVIN'S OPERA HOUSE (James B. Nevin, manager): House dark week ending 3. The Mikado will be given by local talent 6, under the management of Otto Erhart, formerly of the Campbell Opera co.

## IDAHO.

**POCATELLO.**—OPERA HOUSE (Kell-T and Moore, managers): House dark May 27-1. Eliason the magician 7, 8.

**BOISE CITY.**—COLUMBIA THEATRE (J. H. Pinney, manager): Dark to May 29. Commencement High School 30, 31; packed houses. G. A. R. exercise and oratorio by Captain J. M. Wells 30; fully 2,200 people present. Willis' comedy, Two Old Cronies, 1; fair house. The play is lively and made a hit. Eliason 10, 11. SONORA OPERA HOUSE: The O. K. T. Concert co. finished a week's engagement 5 and gave satisfactory entertainments.

## ILLINOIS.

**PEORIA.**—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Ezra Kendall in A Pair of Kids May 30; fair-sized house, considering the hot weather. Professor Roche the Hypnotist opened a week's engagement 31 to S. R. O. His performance was very entertaining. TREM: THE TAVERNACLE (Lem H. Wiley, manager): Dark 3-4. MENTION: Curtis Denham, of the As You Like It co., was a visitor here, and the guest of your correspondent, 30. Mr. Denham made contracts, in conjunction with Manager Flaherty, for the production of As You Like It at Prospect Heights, an ideal spot for an open-air performance.

**ROCKFORD.**—OPERA HOUSE (C. C. Jones, manager): The Tracey-Maguire stock co. opened May 27 for a week; light houses ruled for three nights. The manager concluded to visit Chicago, but forgot to settle with the members of the co., leaving them without the necessary funds to settle their hotel bills. They claim they have been out five weeks without having the pleasure of a salary day, but hope some kind friend will advance the cash that they may liquidate their hotel bill and shake the dust of Rockford from off their feet.

**CHAMPAIGN.**—WALKER OPERA HOUSE (J. W. Muliken, manager): Rabbi Joseph Krauskopf's lecture on "Only a Jew" was well attended 3.

**ELGIN.**—DU BOIS OPERA HOUSE (Fred W. Jencks, manager): The Idlers stock co., with Carrie Hewins, of this city, and a strong co. of players, presented A Wife's Peril and Uncle's Will to a good house 1, notwithstanding the oppressive heat. The co. closed their brief season of six weeks here. Miss Hewins will spend her Summer vacation at home.

**ENGLEWOOD.**—MARLOWE THEATRE (B. F. Timmerman, manager): House dark 3-8.

**DIXON.**—OPERA HOUSE (F. A. Truman, manager): Mahoney's Wedding co. May 30-1; fair business.

**QUINCY.**—EMPIRE THEATRE (H. Charles, manager): The National stock co. commenced a week's engagement to good business 3.

**GALESBURG.**—THE AUDITORIUM (F. E. Berquist, manager): Chicago Marine Band 13.

**CLINTON.**—RENNICK OPERA HOUSE (John B. Arthurs, manager): Maude Atkinson co. pleased fair audiences May 27-1. This closed the season both for the Atkinson co. and the Opera House.

## INDIANA.

**LOGANSPORT.**—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): J. L. Lewis in St. Plunkard May 29 to fair business. Stuart Robson in The Henrietta 3; very warm weather; light house. This closed the season here. Manager Patterson has booked some of the very best attractions for next season.

**ELWOOD.**—OPERA HOUSE (W. F. Van Arsdale, manager): J. C. Lewis in his pleasant picture of rural life, St. Plunkard, drew a good house May 30. The Telegram, presented by Jessie Mae Hall, pleased a small audience 1. Spooner Comedy co. 10 15.

**PERU.**—EMERICK'S OPERA HOUSE: Season closed. TREM: ARKANA: Beveridge's Montana Wild West 1 to fair business.

**NEW ALBANY.**—OPERA HOUSE (J. D. Cline, manager): House dark with the exception of May 31-2, when the school commencements were held. TREM: Manager Cline has made quite a number of good bookings for next season, among which are the Frohman and Sanford attractions. Carl Rreetz will repeat his musical and dramatic entertainment by request. Reese Brower has been engaged for the performance. The attaches of the house will be tendered a benefit some time during this month.

**ELKHART.**—RECKLIN OPERA HOUSE (David Carpenter, manager): House dark 1-12. Richmond Opera co. 13.

**ROCKVILLE.**—OPERA HOUSE (D. Stouss and W. White, managers): Dark 3-4. CARLINER HALL (D. Carlisle, manager): Dark 3-8.

## INDIAN TERRITORY.

**MUSKOGEE.**—TURNER OPERA HOUSE (Fred E. Turner, manager): Home talent rendition of Queen Esther by Pecan Creek Mission (colored), under the direction of Mrs. Twigg Washington, D. C., professionally known as the "Black Swan." May 30. Well-filled house notwithstanding the heaviest rainstorm for the past eighteen months. Phonix Theatre co. 3-4 in Mountain Pink. Bob and Eva McGinley 5, 6 underlined. TREM: The local management has secured a 25 per cent. rate on M. K. and T. for theatricals co. Hereafter the rate has been five cents in the Territory.

## IOWA.

**BURLINGTON.**—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): TREM: Chamberlin, Barhydt and Co. have leased the Empire Theatre at Quincy, Ill., and added it to the chain of theatres which they control, known as the Iowa Illinois Circuit. This gives these enterprising managers the control of leading houses in four of the best one-night stands in the West, viz. Peoria, Burlington, Davenport and Quincy. Manager F. W. Chamberlin leaves June 2 for New York to spend two or three weeks making bookings and arranging other matters pertaining to the Iowa Illinois circuit of theatres. During his absence

the Grand will have its usual Summer freshening up and will be put in trim for the Fall opening.

**DECORAH.**—GRAND OPERA HOUSE (C. J. Weiser, manager): Oratorical concert May 26; full house and gave universal satisfaction. The chorus numbered one hundred. TREM: Miss Field, formerly leading lady of Aiden Benedict's co., is spending the Summer here. A benefit entertainment will be tendered Professor Holder Nanson, of Luther College, by the citizens of Decorah. It is expected that \$800 will be realized. The bookings of Manager Weiser for the coming season are excellent and there is no doubt that Decorah will hold its well-earned reputation of being one of the very best one-night stands in the West.

**FORT MADISON.**—EMINGER GRAND (C. H. Salisbury, manager): Season closed.

**MARSHALLTOWN.**—ODRON THEATRE (Ike C. Speers, manager): The Iowa Industrial School Boys will close the season in The Enchantment 5.

**BOONE.**—PHIPPS OPERA HOUSE (O. L. Phipps, manager): Dark week ending 1.

**INDEPENDENCE.**—KING'S OPERA HOUSE (C. L. King, manager): Dark 3-8. GENEVY OPERA HOUSE (R. M. Campbell, manager): The differences existing between the city and Manager Campbell have been adjusted and the house will open soon.

**OSKALOOSA.**—MASONIC OPERA HOUSE (H. L. Briggs, manager): Dark week ending 1.

**SHOUX CITY.**—PRAIRIE GRAND OPERA HOUSE (A. B. Beall, manager): House dark week ending 1. TREM: The Wonderland, a combined museum and family theatre, will be opened 8 by James R. Field's Metropolitan Musical Co. The manager, Colonel Tucker, is an experienced manager and promises that his house will be equal to any of its kind in the West. He has secured an admirable location in the centre of the business district of the city which practically assures success to the enterprise. The bill will be changed weekly and only first-class vaudeville people will be engaged.

**DES MOINES.**—FOSTER'S OPERA HOUSE (William Foster, manager): House dark May 27-4. GRAND OPERA HOUSE (William Foster, manager): House dark 27-31. Farmer Burns and A. McMillen gave a fine wrestling bout which resulted in the defeat of McMillen. Professor Roche changed his date from 3-8 to 10-15.

## KANSAS.

**EMPORIA.**—WHITELY OPERA HOUSE (H. C. Whitely, manager): House dark week ending 1.

**LEAVENWORTH.**—GRAND OPERA HOUSE (E. C. Davis, manager): House dark week ending 2.

## KENTUCKY.

**LEXINGTON.**—OPERA HOUSE (Charles Scott, manager): Season closed.

**MAYSVILLE.**—WASHINGTON OPERA HOUSE (C. H. Frank, manager): House dark week ending 1.

## LOUISIANA.

**MONROE.**—THE TAVERNACLE (R. L. Proffit, manager): House dark week ending 1.

## MAINE.

**PORTLAND.**—ASSEMBLY HALL (F. C. Prince, manager): Jeffersonians (amateurs) of Portland in Robertson's drama, Castle 30; good business and attendance. TREM: The Elks will have their field day early in July. Manager Bartley McCallum, of the Peak's Island Pavilion, with his entire company arrived here from New York this week and will begin rehearsals at once. Roster: Bartley McCallum, James Horne, W. H. Pasco, Joseph Callahan, Ralph Cummings, Mr. Buchanan, Edward Connors, Beatrice Ingraham, Lillian Andrews and Mary Hampton, who will be leading lady part of the season. George E. Henry will be business manager. Browning Brothers will have charge of the stage. Mr. Booker, scenic artist; Charles A. Donovan, treasurer; P. J. McCallum, ticket agent; Prof. Staley, musical conductor. Led Astray will be the opening piece 24-27.

**BATH.**—COLUMBIA THEATRE (Frank A. Owen, manager): Hoyt's A Temperance Town to fair business 3. J. L. Rockwell's Pavilion Theatre co. 4 to a large house.

**BANGOR.**—OPERA HOUSE (Frank A. Owen, manager): A Temperance Town 5. TREM: E. M. Hall and Donnelly's Minstrels will open a Summer season of six or eight weeks at Orono 12, playing the smaller towns.

**BELEFAST.**—OPERA HOUSE (F. E. Cottrell, manager): Bristol's Equestrian circus three performances May 24 to mid business. Frankie Carpenter booked for 17-19. TREM: Mr. and Mrs. Thomas E. Shea are spending the Summer vacation with her parents in this city.

## MARYLAND.

**LONACONING.**—RYAN'S OPERA HOUSE (James P. Ryan, manager): During an entertainment given here by the Jackson children May 31 to start a library, as the curtain went up on a tableau some idiot in the audience shouted "fire," and nearly caused a panic. One young woman either fell or jumped out of a window, but by good luck alighted on her feet. She received a bad shaking up, but otherwise sustained no injuries. The house is practically closed.

## MASSACHUSETTS.

**NORTH ADAMS.**—COLUMBIA OPERA HOUSE (William P. Meade, manager): The season of comic opera opened 1 and promises to be most successful. The operas to be presented include The Mikado, Mascot, Forty Thieves, Olivette, and others. A first-class co., including Bessie Pierce, R. Hall, Gus Dale, W. F. Clark, Edward Gervase, and William Marston, has been engaged. TREM: Mr. CAULFIELD, of France Pro Tem, is director. TREM: Wilson's Opera House and Bijou Theatre are both closed. Friends of Claude Overacre, of Buffalo Bill's troupe, who was killed recently by a train on the Boston and Albany Railroad at Pittsfield, Mass., threaten suit against the railroad company. The Mikado is on sale here by Frank Fountain, Bank Street, and F. L. Tilton, Main Street.

**LYNN.**—THEATRE (Dodge and Harrison, managers): The testimonial tendered to the Assistant Treasurer, Harry P. Goss, marked the closing of a most prosperous season. The attractions have been more numerous and of a higher order than heretofore, including all the leading stars, combinations, etc., playing on the New England circuit, many of whom played to return engagements. Messrs. Dodge and Harrison have every reason to feel satisfied with the patronage accorded attractions at this house, and promise for next season a list that shall surpass that of the season just closed in the quality of entertainment and the number of prominent stars. The season of 1895-96 opens Aug. 15 (hardly time for the contemplated changes, repairs, etc., to take place) when The Dazzler will be the attraction. Music Hall will change its policy for next season and will be strictly a combination house. The house will also be thoroughly overhauled, the introduction of electricity and other appliances being most important innovations. Messrs. Dodge and Harrison will also manage a third house the coming season, the final arrangements for which have not yet been made.

**HOLYOKE.**—OPERA HOUSE (W. Kendall, manager): W. A. Brady's Trilby co. May 31; De Wolf Hopper in Dr. Syntax 1; both to good business. TREM: EMPIRE (William E. Gant, manager): The Amherst Students in Their Mother-in-Law 3; fair house. TREM: PAULSON (Thomas E. Murray, manager): Charles T. Aldrich, Jess and Hart, Turner and Russell, Little Dot, Tanner and Renna, and George H. Turner appeared in vaudeville 3-8.

**LOWELL.**—LAKEVIEW THEATRE (James Gilbert, manager): Gilbert and Sullivan's Iolanthe was sung by the opera co. during the week of May 27 to fair patronage. TREM: LEON W. Washburn's Circus 3. Jennie Orea was in town 27 visiting her professional friends in the Lakeview co. Harry Askin, of the Tremont Theatre, Boston, has made arrangements for a branch box-office in this city during the run of Browne and Thompson's opera, The Sphinx. Thomas and Watson, late managers of Music Hall, and who lost possession of that house for non-payment of rent, have entered suit against A. V. Partridge, the lessee, for alleged breach of contract, a verbal one. The local court rendered a verdict for the defendant June 1.

**TAUNTON.**—THEATRE (R. A. Harrington, manager): House dark May 29-3.

**GLOUCESTER.**—OPERA HOUSE: Dark 3-8.

**PLYMOUTH.**—DAVIS OPERA HOUSE (George M. Davis, manager): Dark week of 3-8. ODD FELLOWS' OPERA HOUSE (John E. Jordan, manager): Dark 3-8.

**CHELSEA.**—ACADEMY OF MUSIC (James R. Field, manager): The Ward Comedy co. May 30 for a three-nights' engagement in repertoire to fair business.

**FALL RIVER.**—OPERA HOUSE: Dark 3-8.

**PITTSFIELD.**—ACADEMY OF MUSIC (Maurice Callahan, manager): Dark 3-8. Norris Brothers' Equine and Canine Carnival 10-12.

**MILFORD.**—MUSIC HALL (H. E. Morgan, manager): Frederic Bryton in Forgiven May 31 gave a pleasing entertainment to a fair house. It was the closing performance of the season at Music Hall.

## MICHIGAN.

**MUSKEGON.**—OPERA HOUSE (Fred L. Reynolds, manager): House dark 3-8.

**GRAND RAPIDS.**—GRAND (O. Stuit, manager): Fair-sized audiences have witnessed an American fiction week of 3. Chas. G. Ford did capable work, while the scenery was not inferior to those of Powers. Powers will not open again until late in August. TREM: Start, the manager of the Grand, was married last week.

**TRAVERSE CITY.**—STEINBERG GRAND OPERA HOUSE (Julius Steinberg, manager): House dark week May 24-31. Louise Hamilton Opera co. 10-12.

**ADRIAN.**—CROWELL'S OPERA HOUSE (Harry E. Cook, manager): J. C. Lewis in St. Plunkard 4; large business. This closed the house.

**KALAMAZOO.**—ACADEMY OF MUSIC (B. A. Bush, manager): Stuart Kolson, supported by an excellent co., presented Steeple to Conquer to a fashionable audience May 29, closing the house for the Summer.

**SAULT STE. MARIE.**—SOD OPERA HOUSE (G. G. Scranton, manager): Two Johns May 27; full house. June 3, Lenon Brothers' Circus 10.

**PORT HURON.**—CITY OPERA HOUSE (L. T. Bennett, manager): May Smith Robinson in Little Tricotee to a fair audience May 30. TREM: The most successful season of the City Opera House closed 20. Mr. Bennett, as manager, proved his efficiency in pleasing the public as well as making the house a success, from a pecuniary standpoint.

**OWASCO.**—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): Little Tricotee to a good house May 28. Curtis and Ogawa's Japanese Circus 30, 31; good attendance.

**BAY CITY.**—WOOD'S OPERA HOUSE (A. E. Davidson, manager): House dark May 28-3. Howard Wells' Ideals 3-4; co. good.

**FLINT.**—MUSIC HALL (Rankin and Hubbard, in a agents): Little Tricotee May 29; fair house, general satisfaction. A Tacker Jack 6. TREM: A SONGER'S HOUSE (H. A. Thayer, manager): House dark week ending 1.

**LANSING.**—FAIRMOUNT OPERA HOUSE (James J. Baird, manager): House dark for two weeks. St. Plunkard is booked for 8.

**COLDWATER.**—TRIMM'S OPERA HOUSE (J. T. Jackson, manager): The season here is practically closed. Manager Jackson will spend most of the Summer in New York booking attractions for the season of '95-96. The house will be thoroughly renovated and new scenery added before the opening of next season.

## MINNESOTA.

**STILLWATER.**—GRAND OPERA HOUSE (E. W. Durant, manager): Bates and Marvin's Players week ending 1 to fair business.

**WINONA.**—OPERA HOUSE (O. F. Burlingame, manager): Dark week of 3-8.

**ST. PETER.**—NEW GRAND OPERA HOUSE (Satorv and Hale, managers): Week ending 1, Henry Watterston.

## MISSOURI.

**INDEPENDENCE.**—NEW ARMORY HALL (H. G. Henly, manager): The benefit given Mrs. Louise Packard May 30 was a complete success; net receipts, \$300. The Prison scene from Faust, with Miss De Pazzi Roberts as Marguerite, Mr. Will Ormsby as Faust, and Mr. Will Thomas as Mephisto, was well rendered also. The Tower scene from Trovatore, with Miss Lena West as Leonora, and Mr. Ben Roberts as Manrico, both given in full costume with chorus. Miss Roberts has a well cultivated voice, having just completed a course of instruction abroad. Miss West has a strong but sweet soprano. Mrs. Packard received an ovation, for she had a large and fashionable audience. A fitting testimonial of appreciation is a memento. Wade and Child, under management of F. M. Hunt, booked for 15. TREM: FAIRMOUNT PARK AUDITORIUM (Howe and Doran, managers): The Fairmount Park Auditorium was opened 1 by a strong opera co. of forty-two people, under the management of George Paxton, of 1802, with Gilbert and Sullivan's Mikado. Mr. C. H. Allen, ex-president of the Board of Trade, made the opening address. The Mascot was the baby of Mr. and Mrs. Harman Brumback. The boxes and auditorium were handsomely decorated with flags and flowers, adding to the effect of many Chinese lanterns. The Auditorium has a seating capacity of 1,600, and is one of the finest of its kind in this section—the entire back of the stage can be opened, giving unlimited space with the natural scenery of the Park. George Paxton as the Mikado was very pleasing, while Dan Young made a hit as Lord High Executioner. Della Jackson made many friends as Katsia. The chorus has plenty of pretty girls, and the co. as a whole are quite strong. The scene in the second act when the back of the stage is thrown open, showing the trees hung with many Chinese lanterns, was quite a novelty. The orchestra is under the direction of Max Krauer. The bill changes June 9 to Olivette for a week. TREM: WASHINGTON PARK (V. W. Flower, manager): Severus Schaffer opened his engagement 2. His forty-five-minute programme attracts large crowds. Sad Al-Fa-Rah, the Russian balancing wonder, is the next attraction. A short season of comic opera is promised in the near future.

**AURORA.**—OPERA HOUSE (W. T. Branham, manager): House dark week ending 1.

**CAPE GIRARDEAU.**—OPERA HOUSE (J. F. Schuchert, manager): Baily and Gray's Dramatic co. week of 3-8.

**BUTLER.**—OPERA HOUSE (J. W. Taylor, manager): Academy exercises May 30; great success. Mrs. T. J. Smith, lecturer, 5, 6.

## MONTANA.

**BOZEMAN.**—OPERA HOUSE (W. W. Livingston, manager): House dark 3-8.

**BUTTE.**—MAGUIRE'S OPERA HOUSE (John Maguire, manager): John Griffith and co. in Faust and The Bell May 25 to good business.

**ANACONDA.**—EVANS OPERA HOUSE (John Maguire, manager): House dark weeks ending 1 and 3-8.

**MISSOULA.**—BENNETT OPERA HOUSE (G. N. Hartley, manager): House dark 3-8.

## MISSISSIPPI.

**COLUMBUS.**—OPERA HOUSE: Dark 3-8.

**GREENVILLE.**—OPERA HOUSE (Lee Hexter, manager): Season closed.

## NEBRASKA.

**WAYNE.**—OPERA HOUSE (Col. James Britton, manager): Dark 3-9.

**FREMONT.**—LOVE OPERA HOUSE (E. C. Fisher, manager): The Omaha Elks' Minstrels made a great success May 30; large and well-pleased audience. The music by Bob's Theatre orchestra was fine. Hadden and Vander in their specialty work captured the house. There is some excellent talent among Omaha Lodge No. 39, B. P. O. E., and the "boys" are always welcome here



# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1890.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, \$1.00; Half-page, \$1.50; Out-page, \$2.00.  
Professional cards, \$1.00 per line for three months.  
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Managers' Directory cards, \$1.00 per line for three months.  
Reading notices (marked "R") 50 cents per line.  
Charges for inserting portraits furnished on application.  
Back page closed at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.  
The Mirror office is open and receives advertisements every Monday until 5 P. M.

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NEW YORK, JUNE 15, 1895

The Largest Dramatic Circulation in America

## CURRENT AMUSEMENTS.

BROADWAY.—A DAUGHTER OF THE REVOLUTION.  
GARDEN.—THELMA, \$15 P. M.  
KEITH'S UNION SQUARE.—VAUDEVILLE.  
KOSTER AND BIAL'S.—ROOF-GARDEN, 3 P. M.

## BROOKLYN.

COL. SIMN'S PARK THEATRE.—PAUL JONES.  
AMBROSE PARK.—BLACK AMERICA.  
MANHATTAN BEACH.—PAUL'S PYRO-SPECTACLE.

## TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

## CHURCH AND THEATRE.

The New York Times of Monday contained statistics—with editorial comment, concerning them, but not suggesting any bias in either direction—showing that New York city expends on account of churches an annual sum of \$5,500,000, and on theatres an annual sum of \$6,500,000.

When it is realized that the churches, except for occasional week-day evenings, minister to spiritual wants but one day a week, Sunday, and that the theatres devote six evenings, as well as weekly or semi-weekly matinees to entertainment, this pecuniary statement will astonish the average reader, who will, no doubt, have thought that a far greater amount is spent on amusement than in the furtherance of what is deemed a duty to religion.

Churchmen who, since the church abandoned the presentation of plays to those who could better present them, have for the most part antagonized the theatre, will find much comfort in this general showing of the relative amounts expended, in view of the fact that the theatre is a daily institution while the church is directly in evidence but once a week. Of course the church is maintained, for various reasons, mainly by persons of wealth, while the theatre is supported by the multitude; and again, the establishment of houses of worship is a matter of associative effort, while the theatre is a venture of individual enterprise and speculation.

Church adherents, too, may rightly insist that, so far as the figures given above may characterize the metropolis, the church will have a more legitimate showing, in that it is supported almost wholly by resident citizens, while the theatre finds its profit largely in the ens of thousands of persons who visit New York for pleasure rather than for precept and homily.

THE MIRROR believes that the church fills a most useful purpose for people who as a rule are much the better because they can enjoy it: just as it insists that the theatre is quite as legitimately an institution of well-ordered life to-day. The pulpit generally teaches and sometimes amuses; the stage generally amuses and sometimes teaches. At times both are unfortunate in those who assume to represent them, but both are so well based as to defy the arrows directed by malice and inappreciation, and each should recognize the other's real worth.

## THE DIFFERENCE.

WHENEVER a needy alien actor falls ill or dies in this country the Actors' Fund of America becomes physician and nurse or undertaker. No question as to citizenship is raised to hinder charity in such a case. It is enough to know that the unfortunate person belongs to the guild of the theatre.

Whenever an indigent American actor falls ill or dies in Great Britain it is different. As far as organized aid is concerned, he may suffer with paupers and be buried in Potter's Field. The Actors' Benevolent Fund of London will go no farther in any case than a notification to those personally or professionally interested in this country that the unfortunate is ill or dead.

It happens happily in these circumstances that there are few needy American actors abroad at any time to put into action even the perfunctory professional courtesy mentioned, although our own needy actors are always with us in number. While there are at all times in this country many needy alien actors who fall under the charitable and impartial administration of the Actors' Fund of America.

It is true that upon occasion such men as HENRY IRVING and E. S. WILLARD, English actors who were legitimately making fortunes in this country, have contributed generously to the Actors' Fund of America. But while such contributions measured the admirable spirit of fraternity that characterizes these men, they expressed nothing more than an individual reciprocity and a personal admission of the services the Fund had performed for their less fortunate countrymen in America.

In brief, the ministrations of the Actors' Fund of America typify the generally tolerant and sympathetic spirit that actuates the profession in this country. The utter lack of systematic and kindred service to actors in England who are foreigners characterizes the general selfishness and insularity of the profession of that nation at home.

## PERSONALS.

GRATTAN.—Stephen Grattan, a member of the Lyceum Theatre company, is a young actor who has not yet had any remarkable opportunity to distinguish himself, yet the critical observer has seen in him much promise of good work when his full opportunities shall come.



Mr. Grattan played a heavy part in A Woman's Silence with excellent effect. Mr. Grattan served his theatrical apprenticeship in Augustin Daly's company. He appeared in Steele MacKaye's Money Mad, has played both Pierre and Chevalier Maurice de Vaudrey in The Two Orphans, was a member of Jacob Litt's stock company, and has played the part of the Ensign in the drama of that name, the priest in The English Rose, and other prominent roles.

BURROUGHS.—Marie Burroughs will soon go abroad with several relatives. She will visit London, Paris and Trouville. Miss Burroughs has not yet completed her plans for next season. She hopes to find a suitable play abroad.

BOYD.—The other day Anna Boyd, who has been playing Aladdin, Jr. at the Chicago Opera House, sprained her ankle severely, and, inasmuch as she would be laid up for three or four weeks, her doctors advised her to come to New York to her home, where she arrived a few days ago. She will, in all probability, return to Manager Henderson's forces in four or six weeks.

HORNBLow.—The current issue of Munsey's contains a well-illustrated article by Arthur Hornblow on the world's famous opera houses.

CRAIGEN.—Maida Craigen has taken apartments at the Hotel Tecumseh. She received a present of a bicycle last week, on which she takes daily spins in the Park.

CLEARY.—Mena Cleary, who returned from a course of musical training under M. Sbrigho in Paris to accept an engagement with The Bostonians two years ago, has arranged with a well-known London manager to sail for England soon where she is to become a leading member of a comic opera organization which will sail for South Africa and India early in August.

HERNE.—James A. Herne was not able to appear at the Pilots' benefit at the Fifth Avenue Theatre last Thursday afternoon owing to an indisposition which has confined him to the house for several days.

SHAW.—Mary Shaw will spend the Summer at the seashore. Her plans for next season are not yet settled.

EDWARDS.—Julian Edwards, the composer, has taken a house at Ludlow, near Yonkers, where he will spend the Summer months. He is writing an opera on an Irish subject for W. A. Brady.

FOSTER.—Mrs. Augusta Foster has returned to New York after a year's absence abroad, during which she spent four months in Rome and received many courtesies from Madame Ristori, in whose company she formerly played. Mrs. Foster was granted a special audience by the Pope and attended his coronation service. While going through the Quirinal she had an opportunity to sit on the throne of Italy for a few minutes. Mrs. Foster is not certain whether she will return to professional duties or not next season.

STODDARD.—Lorimer Stoddard had a poem in last week's Independent entitled "At the Gate."

SELDEN.—Edgar Selden has returned to town after a six months' visit to the Pacific coast.

EVANS.—Charles E. Evans has successfully

established himself as a New York manager during the first season at the Herald Square Theatre.

## CAUSERIE.

Sylvanus Dancey, Henry Arthur Jones brother, who has been connected with the business management of the Comedy Theatre, has scored a success with his play, A Day of Reckoning. It is decidedly an un-modern play, so let us thank kind Providence for such a *rara avis*. The plot is strong and deals with the adventures of a decidedly adventurous adventures. It would certainly find favor with the audiences of our popular-price theatres. Let us hope that Sylvanus Dancey will give us some other plays, strong in story and interesting in treatment and development of characters.

So after all Calvé is coming back to America next year. I hope that she will give us La Navarraise, the most tragic of operas. The one act which comprises the whole opera lasts only fifty minutes. If it were to last ten minutes longer the feminine part of the audience would certainly go into hysterics. The French papers, at present, indulge in a cheap kind of fun at Calvé's expense. Some enterprising young man, aware of Calvé's fondness for and belief in occultism, printed several articles in which he made the great singer assert that the spirit of Bizet taught her how to sing and play Carmen. I do not know how much of an occultist Calvé is, but I do know that she is no fool. No spirit, but hard work and her innate talent taught her how to interpret Carmen.

It seems that the latest convert to spiritualism is Salome—I mean Loie Fuller. "La Loie" of the Parisians. I wonder if she also will be made to state that Salome gave her the necessary inspiration to dance the serpentine part of Salome?

The most famous Hungarian dramatist, Csiky Gergely, was a priest. Then as his vocation did not seem to be well defined and as he did not, or could not, believe in all the doctrines of the catholic church, he became a protestant. His conversion or his heresy—looking at his change of faith from both points of view—aroused his talent. He began to write plays which met with deserved success. A number of them have been translated into German and produced successfully throughout Germany.

French managers must be very hard up for new plays when they go to England and Germany for material, as Rochard and Bernhardt have done. The manager of the Porte Saint-Martin has just produced The Fatal Card, with the original London production. Sarah Bernhardt produced Magda at the Renaissance a short while ago. A surprising fact is that the French critics did not condemn *in toto* these two products of foreign minds, as has been their generous and kindly custom for the past twenty years whenever any foreigner dared to have his work produced in Paris. Their unwonted leniency may be attributed, perhaps, to the unprecedented and appalling degeneration into which the French stage has fallen during the last two seasons. Since Sardon's Sans-Gêne, which was no work of art, no play of merit has graced the Parisian boards.

Sarah Bernhardt's season in London will meet with a certain pecuniary success, now that Duse has been compelled to give up her engagement in the Misty City. Bernhardt has feared Duse's competition more than that of any other actress. Whenever Duse produced a play that Sarah had not played yet, or that she had dropped from her repertoire, Sarah would at once present the same play. That was the case with Camille, which Sarah Bernhardt had not played in Paris and London for a number of years. She also played La Femme de Claude because Duse had made such a hit in the part of Cesarine and because Dumas, who had seen the Italian artist, waxed enthusiastic over her performance. Bernhardt bought Magda also, which she played, and The Second Mrs. Tanqueray, which she did not play, because in both these parts Duse had won the highest praise wherever she played them. This mania of Bernhardt is so well known that several French authors have tried to have plays accepted by Duse as the surest and most expeditious way to sell them afterward at good prices to Sarah Bernhardt.

## LETTERS TO THE EDITOR.

## PAUL POTTER'S FIRST PLAY.

CHICAGO, JUNE 7, 1895.

To the Editor of The Dramatic Mirror:—Sir,—In your issue of the 8th inst., under the head of Mirror Interviews, I note that Paul M. Potter among other things claims that he began writing plays with The City Directory. In an interview published some weeks since in the Chicago Tribune, he boasted that The City Directory was his first success. As you are always a champion of fair play you will no doubt grant me a little space to give a true history of Mr. Potter's first success.

During Mr. Potter's connection with the Tribune he was brought to me by a mutual friend and introduced as being desirous to collaborate with me on plays, to which I consented with the understanding that I should receive an equal benefit in such work. Among my manuscripts I selected a translation of a musical farce comedy from the German and gave it to him for perusal. A month later Mr. Potter came to me, handing me the manuscript, saying he was sorry he could do nothing with the material; in fact, he could not see anything in the piece in which nearly every male character went by the name of John Jones.

Not long after this interview I began to notice items in the amusement columns of our dailies referring to Mr. Potter's new play in which all the male characters were named John Smith and other similar names. When confronted with the question what this meant, he confessed that he had just borrowed a few ideas from the piece submitted to him by me, upon which he had strung some three or four old English farces. To my surprise I learned that Donnelly and Girard were to produce the piece, which I considered very much out of their line, as it proved to be. Mr. Potter kept me posted as to the initial performances and produced clippings of same. I urged him to allow me to share in the profits that might be derived from its sale, but this he refused.

When the piece was produced at the Chicago Opera House Mr. Potter sent me complimentary cards by a box, and I had the pleasure (?) of seeing an excellent farce-comedy transformed into a horse-play—the main motive and plot were used, but no vestiges of the English farces were left. This saved the piece from further failure, with which it met during its earlier performances.

I now saw that Mr. Potter had deliberately appropriated the play intrusted to him, claiming its sole authorship, as no reference is even made to an adaptation in the American Dramatists Club list, which should show the true source.

In conclusion I would say that Mr. Potter cannot deny but that for my confidence in him he never would have produced his first success, which has been a stepping-stone to others. I see the A. D. C. attached to his name in the above list, and question how can an author pirate enter a club formed for the purpose of protecting dramatic property?

Very respectfully,

FREDERICK L. GRUNEWALD.

## A Foe to Pirates.

MINNOMIE, Wis., June 6, 1895.

To the Editor of The Dramatic Mirror:—Sir.—Again we hear from the famous Chicago Manu-

script Company in this manner: They sold the manuscript of The Private Secretary to a party of young people in this city, who were about to put it on the stage. They came to procure a date at the Memorial Theatre when they were informed that they could not produce that or any other copyrighted play on its stage without the permission of the proper parties. They then wrote to the Chicago Manuscript Company asking them for their opinion in the matter. In reply they received an answer stating that by sending ten dollars to parties whose names I have been unable to ascertain, they would get permission to put the play on the stage.

The manager of the Memorial has always tried to help all authors and managers in protecting their rights and privileges as far as it lay in his power, and by doing so has refused to give dates to many of the so-called pirates. No doubt he has refused dates to companies who would have drawn good houses. But we are determined that while we run this house it will be strictly a first-class house.

Some time ago I wrote an article in regard to authors and managers of copyrighted plays, which you published, in which I expressed the opinion that the authors and managers having the right to produce copyrighted plays should advertise so as to give managers in small cities something to enable them to help authors and managers to protect their rights. I was answered at the time, that in the near future there would be placed in the hands of the managers of opera houses a list of plays and their authors and managers who had a legal right to produce said plays. In vain have we waited, but I saw in the last issue of THE MIRROR that the list is now ready, and that managers can procure copies of it by sending twenty-five cents to the American Dramatists Club.

So far good. We as managers do not care about the small amount, but we do not think it quite right to ask us to pay them for advertising their own business, and it seems to me that if managers of opera houses were willing to help them protect their rights, that they should not ask or expect to pay them for the privilege of helping to protect their rights.

Yours respectfully,

JOHN STEELE,

Manager of Memorial Theatre.

[The Dramatists Club mailed free copies of the list several weeks ago to all theatre managers whose names and addresses they could find. Mr. Steele was probably overlooked unintentionally. Upon application to the Secretary of the Club he can procure the list without charge.—Editor DRAMATIC MIRROR.]

## A COMPLAINT AGAINST EXCHANGES.

SALEM, O., June 6, 1895.

To the Editor of The Dramatic Mirror:—Sir.—Will you kindly allow us space in your valuable paper to give a short and brief experience we have had with a so-called "Theatrical Exchange" during our past five years' connection with the Grand Opera House in this city? During that five years we have probably paid out that many hundred dollars to be represented in New York city, and during that period we can truly say that our venture has never turned us in one dollar.

Hundreds of managers in these towns of 10,000 people are sending their hard-earned money away every year, and there is no doubt but what their experience is the same as ours has been.

We have been in the habit of paying our money twice a year, in April and October, and about the time your payment is due you receive one or two bookings at about eighty per cent., and then you hear nothing from your representative until the next payment is due, except the "open time card" that comes regularly every month urging you to send your open dates for the waste basket. One exchange in particular took our money and we never had the pleasure even of sending our "open time."

The small fish will sooner or later open their eyes as we have, and have found out by costly experience that "Exchanges" are only for the big fish, unless you are on hand personally to represent yourself and look after your own interests.

We are assured that we have related the identical experience of hundreds of local managers whom you will no doubt hear from through these columns.

Thanking you again, we are,

Yours very truly,  
ALLEN AND ATCHISON,  
Managers Grand Opera House.

## CONCERNING PIRATES.

CHICAGO, June 6, 1895.

To the Editor of The Dramatic Mirror:—Sir.—We noticed Mr. DeGiv's letter in your last issue and would like to rectify a few errors as regards his statement that "these troupes generally give antiquated plays," etc. We would like to see any company book with Mr. DeGiv unless they were up to date and could furnish a good list of well-known, successful plays.

Mr. DeGiv has been notified and cautioned by us several times against playing these pirates and in one instance he paid us royalty for a company, but this last season he ignores and cares very little whether companies have rights or not to produce plays.

The Baldwin-Rogers company had been notified by us to stop their wholesale piracy several times, and at last it ended with them, as it always has and will with managers who continue pirating—they closed—and next season if they intend to pirate again we will be prepared for them, as we have a new means of advertising pirates and we will push it, and also the managers of opera houses.

There is no excuse for Mr. DeGiv as he can have a copy of the Dramatists Club List of plays free of any charge, and with a little attention he can avoid pirates. In any case, when notified by us either by wire or mail he ought to stop companies from playing and deduct the royalty as far as they have played, until he was notified. By giving this space in your next issue you will oblige,

Yours very truly,  
HOWARD AND DOVLE,  
Authors' Representative Agents.

CHARLES HERMAN AND WARDE-JAMES CO.

NEW YORK, June 6, 1895.

To the Editor of The Dramatic Mirror:—Sir.—In THE MIRROR of the current week it is stated that Charles Herman has been engaged to take Louis James' place in Frederick Warde's company. Wasn't Mr. James jointly starred with Mr. Warde last season? And the season previous didn't Mr. Herman fill a subordinate, though a creditable position in the Warde and James company?

From the item in THE MIRROR one would be led to think that Mr. James was some mere actor who had no status in the profession; whereas, he is in the opinion of most people, one of the very best legitimate actors now before the public.

To be sure Messrs. Warde and Herman are most capable artists and would be the last men in the world to give an impression that they thought Mr. James inferior to them in genius or reputation, but if the item complained of went unnoticed, I am afraid some folk would think that one or either of them was a party to it.

Sincerely yours,

EDWARD HORNBLow.

## THE SCENIC PAINTERS.

The fourth annual election of the American Society of Scenic Painters was held on June 3. The officers elected were: Henry Hoyt president; John H. Young, first vice-president; Arthur Voegtlin, second vice-president; James Fox, third vice-president; Elmer E. Swart, treasurer; Frank Dodge, secretary. W. Crosby Gill was elected a member.

Harry Byrnes is to go to Mattapoisett to get up the Summer productions of E. V. Bird.

Elmer E. Swart is engaged on the scenery for the Montauk Theatre.

Seymour Parker has just completed the scenery for Frederick Warde's new play, Runymede, for an early Fall production, and is at work on stock scenery for Colonel Sina's Montauk Theatre, which is to open on Sept. 2.

In the current number of the Monthly Illustrator is an article on "Scenic Painting," with illustrations by John Rettig, of Cincinnati. The article is accompanied by a sketch of Mr. Rettig's life.

Thomas G. Moses is busy with a new production for Eddie Foy, at the Schiller Theatre, Chicago.

L. W. Seavey returned Thursday last from a week's sketching tour with the Kit-Kat Art Club in a special fitted up canal boat on the Delaware and Hudson Canal, and T. S. Plaisted returned on Monday of this week. They made many studies in oil and water color, and report the natural scenery along the canal, between Kingston and Ellenville, exceedingly beautiful and picturesque.

D. Frank Dodge is painting stock scenery for a new South American theatre.



## THE USHER.



Henry Greenwall is as pleased as Punch with the splendid progress he has made in reconstructing Southern theatricals this season, and he is serenely confident that the next campaign will be rich in fruits of victory.

"I went into this business determined that the South should be kept open to first class attractions," said he yesterday, "and my effort has been crowned with success. An arbitrary monopoly of the South would have meant the ruin of that territory from the theatrical point of view. The principal stars and traveling managers would never have consented to be dictated to; they would have cut the South out of their routes in preference to submitting to unfavorable terms and unjust exactions.

"The combinations, it must be borne in mind, are independent of the South, while the South is not independent of them. They have a large enough field in the East, West and North to operate in profitably.

"There is no unholy 'combine' possible now. By opening Atlanta, Savannah, Memphis and Nashville I have captured all the important and essential strategic points. The attractions now have a clear field and the South is protected for once and for all against selfish schemes to turn it into a graveyard for the special benefit of grasping New York undertakers.

"Of course we hear a good deal about new theatres that are to be built by persons whose pet projects of personal gain and aggrandizement have been nipped in the bud by recent developments in the Southern situation; but they have a curious tendency of non-materialization. The theatres in question are erected with wonderful skill and liberality in newspaper paragraphs, but they get no further than cold print. It takes money to build theatres. Wind is not a good substitute."

Mr. Greenwall has made a masterly fight. He deserves to enjoy his triumph.

In THE MIRROR of May 18 appeared a news item to the effect that Manager John R. Forepaugh was lying dangerously ill at his home in Philadelphia and was not expected to live.

The following week George F. Fish, Mr. Forepaugh's press representative, sent an emphatic denial, pronouncing the report to be practically baseless.

Unhappily THE MIRROR's first information was true. Mr. Forepaugh died last Saturday. Mr. Fish's denial, as the result shows, was untrustworthy.

Miss Achurch made a mistake in playing before she returned to England. She is an earnest, intelligent, ambitious woman, but both in Forget-Me-Not and A Doll's House she disappointed expectation. She affords living proof of the slight value of a London endorsement nowadays.

Badly as A Doll's House was acted by Miss Achurch and her company the manner in which the play held the close attention of its audiences was another illustration of the fact that our old friend Ibsen, in spite of abuse and misrepresentation, cannot be downed.

I have no doubt that the more universally comprehensible of the Norwegian's plays will hold the boards long after his contemporary opponents have been forgotten.

This week THE MIRROR enters upon its thirty-fourth volume—which means that it has turned the first half of its seventeenth year.

Although THE MIRROR seldom makes promises—preferring to institute improvements without a flourish of trumpets and to allow them to speak for themselves—I embrace this opportunity to say that several innovations, of interest to our readers and of importance to the profession, are in process of preparation and that they will be introduced shortly.

The thirty-fourth volume of THE MIRROR will be as good as the thirty-third—in all probability a little better.

The new amendment to the Actors' Fund charter, governing elections of officers, went into effect at the annual meeting last Tuesday in Hoyt's Theatre and the members were evidently gratified with the restoration of the right to choose their own officers.

The most striking feature of the Treasurer's report are the figures showing the comparative receipts from the ten-cent tax on complimentary tickets and from benefits. Nearly \$6,000 was received during the year through the former source, while less than \$1,000 was raised by benefits. The conclusion is obvious.

Only thirty theatres imposed the tax, or less than three per cent. of the total number of theatres in the United States. Had twenty-five per cent. employed the tax in the Fund's interest the revenues from that direction alone would have more than met the requirements of expenditure for the whole year.

Mr. Palmer's ten-cent tax plan, in spite of the apathy of the majority of managers, is growing. It has been tried sufficiently to establish the conviction that it is the simplest and best solution of the problem of sustaining the Fund's work.

The dime tax ought to go with every bill board and lithograph ticket, as well as with every complimentary, issued by theatre managers in this country. And it is to be hoped that at least a portion of the \$5,000 appropriated by the Association to expend during the year in avenues that will result in augmented revenues will be used to promulgate the tax plan, for therein lies the largest and the most permanent returns.

Mrs. W. A. Hemphill has been placed in charge of the department of the Atlanta Cotton States and International Exposition, illustrating the professional work of women. She wants to have our leading actresses and singers represented, and she invites them to send photographs to hang on the walls of the Woman's Building.

The Exposition is to be the most ambitious at

fair the South has ever known, and I trust that our actresses will cooperate with Mrs. Hemphill to make the stage representation as complete as possible. Her address is 514 Peachtree Street, Atlanta.

## PRODUCTION OF FAIR ROSAMOND.

A large and fashionable audience assembled last Tuesday afternoon on the lawn at Tawassagunsee, the country home of Erastus Corning at Kinwood near Albany, N. Y., to attend the first performance in this country of Fair Rosamond, a pastoral play, adapted for open-air performances by the late E. W. Goodwin from Tennyson's drama of Becket.

Mr. Goodwin's version follows Tennyson's drama very closely in point of plot. The piece is in a prologue and three acts. In the prologue King Henry and Becket are discovered playing chess. Incidentally they discuss matters of state. The death of the Archbishop of Canterbury is announced, and the King appoints Becket as his successor. When the first act opens Henry and Rosamond are heard singing among the trees. Then they come in view, and seat themselves upon a bank of moss ferns. Henry has had a quarrel with the Archbishop and Rosamond advises him to a reconciliation, but he declines to listen to her.

Rosamond does not know until the third act that Henry is married, when she gives vent to grief and despair. In the last act Becket appears with his monks, and in order to save Rosamond from the Queen's wrath carries her off to Godstow's Nunnery. The King and his knights on learning of Rosamond's fate rush away to murder Becket.

The cast included John Malone as Henry II., T. J. Lananah as Becket, Maud Strain as Eleanor, Harriet Paddock as Margery, and Annie Caverly as Rosamond.

The performance was repeated last Wednesday afternoon before an audience of more than eight hundred persons.

## NIAGARA FALLS' NEW THEATRE.

Leon H. Lempert and Son, of Rochester, have drawn plans for a new theatre to replace the Park, which was recently burned in Niagara Falls. The new theatre is to cost about \$50,000, and the work on it will begin with the purpose of completing it in time for opening next September.

The lower part of the old structure was not destroyed, and it will be used in the new building. The new theatre will be larger than the old one, and will have a seating capacity of about 1,200. The new building will have an orchestra circle and family circle and boxes, and a stage 55 feet high, 40 feet deep and 60 feet wide. Special precautions against fire will be taken, and an asbestos drop-curtain will be furnished.

The new theatre will have two entrances, one for the reserved part of the house and the other for the gallery. The plans also call for a ladies' parlor and a smoking-room for men. The exterior of the building will be covered with corrugated iron.

## WILLIAM CALDER'S CAMPAIGN.

According to a letter just received by his American representative, E. E. Zimmerman, William Calder will have his hands full during the next few months.

On July 1 he is to give an elaborate production of The Span of Life at the Ambigu Theatre of Paris. Arrangements have also been made for productions of The Span of Life at the Volks Theater of Hamburg, Germany, on Aug. 1, and at the Manchester Theatre, of Manchester, England, on Aug. 6. The American Span of Life company is booked at the People's Theatre, New York, for the week of Sept. 2.

Mr. Calder will also offer an elaborate scenic production of a new play at the Bowdoin Square Theatre, Boston, on Sept. 20. So that, taking one production with another, he is not likely to have much time to go fishing this Summer.

## THE CHICAGO VAUDEVILLE ENTERPRISE.

F. Ziegfeld, Jr., manager of Sandow and the Trocadero Vaudeilles, has been obliged to postpone his trip abroad and has gone to Chicago to conclude arrangements for the opening of a music hall in that city. The company organized for the purpose of erecting a theatre on the plans of the Empire of London is composed mostly of New York and London capital. Eugene Sandow has subscribed for \$50,000 of stock. Mr. Ziegfeld will sail for Europe as soon as possible in search of talent both for the Chicago Music Hall and the Trocadero Vaudeilles, headed by Sandow.

Mr. Ziegfeld has engaged Mark Thall as representative of the Trocadero Vaudeilles. Mr. E. B. Shults will be business manager. Melville Stoltz will not be connected with Mr. Ziegfeld.

## FREDERICK BANCROFT'S ENTERTAINMENT.

Clarence Fleming, who is to manage Frederick Bancroft, the magician, next season, announces that Mr. Bancroft's spectacular production of Magic will mark a new era in the amusement world as well as in the history of Magic. Mr. Fleming maintains that Mr. Bancroft is beyond all question the prince of magicians, and that his skill is the result of nineteen years of faithful study and patient practice added to natural genius. The Magician's Palace constitutes the setting for the principal feature of the entertainment, the attractiveness of which will be enhanced by beautiful women in dainty costumes and by a large array of clever specialty artists. It promises to be one of the best drawing as well as one of the most novel performances on the road next season.

## HI HENRY'S MINSTRELS.

Hi Henry arrived in the city last week and is busy arranging details for his coming season. His company has been enlarged to fifty persons and Mr. Henry is making unusual efforts for next season. He promises to introduce some features entirely new to minstrelsy. Mr. Henry will sail for Europe shortly, returning about Aug. 1. Managers with good-open time may address communications care of this office which will reach him.

## PARRY PAYS HALF SALARY.

The members of the Parry English Opera company received half their salaries on Saturday. The company closed at the Grand Opera House a week before and there had been considerable delay and numerous disappointments concerning settlements. It is said that Mr. Parry made a promise of an engagement later for Chicago when the remaining half would be settled.

## ROOF-GARDEN LICENSE REFUSED.

The application made by Benjamin Steinreich for a license for a roof-garden at Columbus Avenue and 101st Street, has been refused by Mayor Strong. No reason was given, but the application was opposed by Judson Lawson, Rev. J. B. Shaw, and G. W. Stokes.

## MR. GREENWALL'S NEW THEATRES.

The coming season Henry Greenwall will control nine new ground-floor theatres in the leading Southern cities, which have been booked with gilt-edged attractions.

The new opera house at Houston, Tex., will be a model of architectural beauty. Work has been begun on it under the supervision of Frank Cox, the architect, and it will be ready to open by Sept. 15. The features will be commodious fire exits, roomy stage, and beautiful decorations.

The old Savannah Theatre, the oldest in the United States, is being torn down, and in its place will rise an amusement, having every modern improvement. The theatre will be known as the Savannah Opera House.

New Orleans will have the Grand Opera House entirely re-fitted and made the finest theatre in the South, its auditorium and stage being especially adapted for the comfort of both the public and combinations.

The New Lyceum in Memphis, built at an actual outlay of \$200,000, is the pride of Memphis theatregoers.

The New Lyceum at Atlanta, recently opened, takes rank among the leading theatres of the South.

Two theatres will be controlled in Nashville—the Theatre Vendome, where the best attractions will appear, and the Grand Opera House, that will present the medium-grade attractions at popular prices. Bookings for Nashville are so arranged, that attractions will not conflict, and opposition will be avoided.

M. C. Michael, of Galveston, has leased the Temple Theatre, Louisville, the Bourlier Brothers retaining an interest. The published report that Henry Greenwall has leased the Temple Theatre is unfounded. Mr. Greenwall told a Mirror man yesterday that he had never applied for the lease.

## CRANE ON HIS YACHT.

William H. Crane spent several days last week in Providence while putting into commission his steam yacht, The Senator. That vessel has been improved and prepared for a Summer cruise, and on Friday morning, with Mr. Crane aboard, sailed for Buzzard's Bay, where the popular comedian was the guest of Joseph Jefferson. Mrs. Crane, De Wolf Hopper, and Boyd Putnam accompanied Mr. Crane. On Sunday Mr. Crane made a trip to Cohasset. He will return to Boston in time to take part in the performance of The Rivals, which will be given at the Boston Theatre on Thursday by the cast that recently presented the play in this city for the benefit of Mr. Coudlock.

Mr. Crane will spend the season in cruising about Massachusetts Bay. He may possibly go as far as Bar Harbor. He will not resume work until the first week in September, when he will appear at the new Montauk Theatre, Brooklyn, in His Wife's Father, in which play he will continue until January, when he will return to the Fifth Avenue and produce a new play from the pen of Paul M. Potter.

Mr. Crane has declined an offer to play Falstaff in an open-air production at Saratoga during the season at that resort.

## AT THE AMERICAN.

Manager Frank Perley has placed in the hands of the American Theatrical Exchange the bookings of all his attractions—Madame Modjeska, The Bostonians, and Fanny Davenport. All the available desk room at the Exchange has been secured by leading managers. During the past week dates have been made for Pauline Hall, Corinne Opera company, Oliver Byron, Jacob Litt's attractions, M. B. Leavitt's companies, Ex-Governor Bob and Alfred A. Taylor, besides time and attractions for companies and theatres controlled by Augustus Pitou, J. Wesley Rosenquest, Harry Kennedy, H. M. Bennett, John Warner, Oliver Byron, Edwin Warner, W. A. Brady, S. M. Brady, Edward Hanlon, Will T. Keogh, Herbert Sackett, George P. Goodale, Duncan Harrison, Thomas McDonough, M. H. Hudson, and William R. Williamson.

## PREPARATIONS OF A BIG COMPANY.

Joseph Garland, manager of Primrose and West's Minstrels, has so far advanced the route of his attraction for next season that he contemplates enjoying a European trip shortly. The company, Mr. Garland says, will be superior even to last season's in respect to size and quality. It will play week stands principally. Entirely new printing of the finest kind will be used and the street parade will be rendered additionally attractive by a South African pickaninny band, sixteen strong, under the direction of a European leader. Several foreign acquisitions to the specialty departments will be announced later.

## AMONG THE DRAMATISTS.

Robert Drouet is writing a novel of Southern life.

Maude Barrymore is at work on a play which he may produce himself next season.

Russ Wytal will give a special matinee at the Fifth Avenue Theatre on Thursday, when three one act plays by him will be performed. They are Taps, Agatha Dene, and Night.

Fred. Mertens is writing a five-act melodrama entitled Escaped Convict No. 22. He is the author of the railroad play called The Midnight Special.

Corse Payton has engaged Hal Reid to write a play.

Two Tangled Turks, a comic opera by Richard F. Carroll and Gustave Kerker, will follow The Sphinx at the Tremont Theatre, Boston, late in July. Prominent in the company that will produce this piece under the management of Harry Askin will be Mr. Carroll and Lizzie Mac-nichol.

A dinner was given to Frank Mayo by the American Dramatists Club last week at the Cafe La Grange, 117 West Thirty-fourth Street in honor of Mr. Mayo's successful dramatization of Pudd'nhead Wilson. Bronson Howard, Paul Potter, Charles Barnard and other prominent members of the club were present.

A Bowery Girl will be re-written by Ben Teal.

A play based upon the tragic history of Charlotte Corday, by A. E. Lancaster and Arthur Hornblow, will be produced in New York next season.

A paragraph is floating about to the effect that Lewis Morrison's new romantic melodrama, The Privateer, which he is to produce a year from October next, deals with the legend of "The Flying Dutchman." This error doubtless grew out of the fact that Mr. Morrison last Summer wished Mr. Fiske to write a play for him on the subject of Vanderdecken, but he decided instead eventually to produce The Privateer by the same author. The scene of this play is laid in France during the reign of Louis XV.

## PROFESSIONAL DOINGS.



Above this is a good character portrait of George J. Keech, who for a number of years made a study of the late J. K. Emmet in his various characters. Competent judges who have witnessed Mr. Keech's specialties have expressed their opinion that he is a very clever character comedian, and that in appearance, method and voice he is the counterpart of Emmet. It is Mr. Keech's intention to connect himself with a first class farce comedy company next season.

Will E. English has written and published an interesting "History of Indianapolis Masonry and of Centre Lodge." It is handsomely printed and illustrated.

Lillian Russell, after a week's rest, resumed her part in The Tzigane last Thursday night. Her season in this opera will close on Saturday night, and her next season in the same piece will begin on Aug. 12 at Abbey's Theatre.

Plans are said to be making for a new theatre on Central Avenue, near Congress Street, Jersey City Heights.

Mabel Paige and her mother, Mrs. Dora Paige, are in town for a few weeks. Miss Paige has just closed a season of forty-three weeks. She says she has not missed a performance during the season and has sometimes played three matinees a week.

Robert Hilliard will open his season on Sept. 2 at Hoyt's Theatre.

May Waldron (Mrs. Stuart Robson) is of English extraction, and was born in Hamilton, Ont. On one side of her family there has been a display of histrionic ability, notably in the cases of Mrs. Augusta Page, her aunt, and of Mrs. Peter B. Sweeney, for whom Bronson Howard wrote his first play. Her grandfather was also an actor.

Miss Waldron had no thought of the stage until after she had been educated in the Loretto Convent, and her parents had taken up residence in Chicago. Here she was a singer in a church choir, and her first stage appearance was in a Pinafore company. Her taste for the theatre became pronounced, and Miss Waldron became a member of Augustin Daly's company. From Mr. Daly's management she went to the company of Robson and Crane, and her career since is well known.

Della Fox will open at Palmer's on Sept. 2.

Edwin Arden may go to London at the end of this month to arrange for a production of Eagle's Nest and Raglan's Way in London.

Edwin P. Stoughton has engaged for William C. Andrews' company, to appear in My Wife's Friend, H. Rees Davies, William Fairbanks, Albert Livingston, W. W. Plum, James Albright, John James Gardiner, and Julius Griebel.

One of the objects of Jacob Litt's trip abroad is to consider a proposal to put on C. T. Dacey's melodrama, The War of Wealth, in England. In Old Kentucky has now been playing in England for a year to large business.

Jennie Yeamans is enjoying her stay in London. Owing to the fact that the management of the Empire does not consider it good policy to surfeit the music hall public with strong attractions Miss Yeamans, who is under contract to appear at the Empire, is held in reserve until Yvette Guilbert's engagement is finished. Next season Miss Yeamans will be the leading member of Peter Dailey's company, where her inimitable comedy talents will have full play. She is noted for her versatility and originality, and she will prove a capital successor to May Irwin.

E. D. Shaw, business manager of the Calhoun Opera company, returned to town last week. Mr. Shaw reports that his company has traveled from Chicago to the Coast and back, and that business has been exceptionally good. The company, composed of forty-five persons, closed in Kansas City last week.

On the occasion of the production of Othello at the Schiller Theatre, Chicago, by Warde and James on May 17, Mrs. Eugene Moore (Anna Boyle), of the Burglar company, played the part of Emilia at a day's notice, and was highly complimented for her work by Messrs. Warde and James, while the audience gave her a generous share of applause.

To Let.—The Boundary Line. Up-to-date comedy-drama. Ten characters. Address or apply to Albert Ellery Berg, MIRROR Office.

Henry Bergman has closed season with Stuart Robson and returned to town. Mr. Bergman was connected with Robson and Crane for eight years—appearing in the original production of The Henrietta. For the last three years he has been with Mr. Robson. Mr. Bergman has several excellent offers for next season under consideration.

Scenic-Artist John H. Young took photographs of the new American line steamer St. Louis before she sailed on her maiden voyage from which he intends building a new first act ship set for Gus Hegge's play, A Yentime Gentleman.



## TELEGRAPHIC NEWS

## CHICAGO.

Enjoyable Weather Helps the Theatres—  
Hall's Happy Professional Chronicle.

[Special to The Mirror.]

CHICAGO, June 10. Delightfully cool Chicago weather—our regular article—followed the recent hot-room spell, and business at the theatres picked up wonderfully last week, especially at the Chicago Opera House, where Vesta Tilley, the bright little Englishwoman, has proved a most potent drawing card. She is a wonderfully clever artist, and her specialty is very fetching. Her songs, too, are above the average of English music hall gems. Do you recall that wonderful bit of versification that Lydia Thompson used to warble away back when Roland Reed was a mere lad? Here is the chorus:

Immensikoff, Immensikoff,  
They say I am Immensikoff;  
A toff, a toff, a Shorenditch toff,  
They say I am Immensikoff.

Isn't that a wonder? Just notice the argument and plot. As my friend J. W. Kelly would say: "No one man ever wrote that song; they must have held a convention on it."

But Miss Tilley's songs are all right—and so is she. She remains during the present week and might stay all summer. Her clothes are stunning—not as overpowering as those affected by Ted Marks, but quite as effective.

Aladdin, Jr., is as popular as ever and Manager Henderson is happy. Last Thursday he wiped out every obligation he had against him by Steinman, of Cincinnati, who had been seeking to wrong him, and he is naturally gratified at the release. He will keep his Extravaganza company here all summer and is sure to make money—for which we are all truly glad, as we like David immensely.

Henry Norman, the popular baritone of the Henderson company, who has not had a vacation in eleven years, left Thursday for his old home, 'Frisco, for a six weeks' stay. He will be sure of a warm welcome back.

Black Sheep and lively Otis Harlan continue to do well at the Grand, in spite of the fact that the Aladdin ball team wiped up the South Side ball park with the Black Sheep nine last week.

The Chicago play pirates victimize their patrons as those whose property they steal. One of them is offering a version of Maggie Mitchell's Little Barefoot as Trilby. Regards to Charlie Abbo.

Will Morris is here organizing a company to present As You Like it for a summer tour. He has engaged James Nelson. Mr. Morris will play Orlando and his clever wife, Etta Hawkins, Rosalind.

The Cotton King continues at McKivker's and the business is good.

I am glad to learn that my friend, Archie Boyd, has signed with Mr. Miner to play Mr. Herne's part in a Shore Acres company next season. Archibald is the man for the part.

Joe Devlin, for years with Reilly and Woods, goes next season with Harry Emery and Katie Putnam, as manager and treasurer.

We were greatly shocked last Friday to learn of the sudden death of genial Ed. Murray, the big-hearted assistant manager of the Columbia. He was a brother-in-law of the late John B. Carson, who built the theatre, an old railroad and popular with professionals. His funeral yesterday was largely attended.

The Gaiety Girl remains at Hookey's until Trilby arrives. As Manager Palmer did not appear disposed to give Chicago the original company, Manager Powers went down to your town last week to find out the reason why. We do not care for No. 2's. The Gaiety Girl is doing well, though the company is not as good as the one we first saw here.

Things are lively around the Schiller. As all was not in readiness for the production of Little Robinson Crusoe last Saturday night, Managers Prior and Brown justly concluded to postpone the opening until Wednesday night of this week. Rehearsals are going smoothly under Harry B. Smith and Stage-Manager Lytle, the costumes from W. W. Denslow's handsome designs are regarded as the finest ever seen here. Bachelier and Gus Luders have written some tuneful music, and Property Master Carroll has evolved some wonderful "props." A big success is looked for, and hoped for.

Tony Denier has grown tired of idleness and is preparing to go into theatricals extensively next season. Besides his big Uncle Tom show he will put out the talented young Irish comedian, Frank C. Moynihan, in his original comedy-drama, Tim the Expressman, and will star the popular actor, Harry H. Pratt, the justly acknowledged, in Richelieu and Hamlet.

Felix Morris is now at his summer home, at Oconomowoc, Wis., and is to take an active part in the big society circus to be given for charity by the swells there this summer.

James C. Sullivan has retired from the cast of Little Robinson Crusoe.

George Fair's Masonic Temple roof-garden continues to do well. Nellie Ganthony is there this week and Wood and Sheppard remain. I met Mr. Wood the other day at Billy Davis' "Coupou," and he told me that he and his partner were to sail for Europe soon on the *Fuerst Bismarck* and would probably appear in London.

The Columbia will remain closed until Canary and Lederer's big show appears there a few weeks hence.

Hopkins continues to pack his theatre with drama and continuous vaudeville. This week he has the De Forests, just from New York; Sherman and Morrissey, Gertie Cochran, and others and the stock company is presenting The Messenger from Jarvis Section.

The Clutes and the '49 mining camp are doing well as summer attractions. The latter is a genuine novelty.

Newton Macmillan, for years on the Chicago press in an editorial capacity, left Saturday to join the editorial force of the New York Herald.

Clint G. Ford's scenic production of An American Hero is at the Lincoln this week. The scenes extend from a tropical isle to New York city, but I judge from your recent weather reports that there is not much difference.

The Illinois legislature adjourns next Friday, and I shall be able to tell you in my next whether I have been confirmed a justice or not. I have hopes.

The Alhambra's regular season closed last night with East Lynne, and will reopen in August.

Rose Sydel's London Belles and a lot of clever wretches are pleasing the crowds this week at Sam T. Jack's Madison Street Opera House.

George Wilson, Jack Morgan and the other members of Denman Thompson's Old Homestead company, spent a pleasant day here last week, en route to Denver and the Coast. This is one of the companies paying salaries regularly, and the boys were happy, especially Willie Edgerly, the master carpenter, who was here for years with Henderson.

Elwyn A. Barron, the popular critic of the *Peter Ocean*, was on deck again last week, looking as brown as a berry after his long illness and enforced vacation in the South. We were all delighted to see him again.

The town is full of Uncle Tom actors, and they are quoted at very low rates on the curb, whither they go in pleasant weather.

If Paul Potter does not bring his pepper-and-salt hair here with Trilby we shall never speak to A. M. Palmer again.

Every night every single member of Henderson's big company crowds into the first entrance to see Vesta Tilley, and she rightly regards this as a great compliment.

Manager John W. Dunne has wagered \$2,000 against \$3,000 with a Dallas man that Fitzsimmons will be Corbett. Mr. Dunne's star, Joe Cawthorne, plays in Dallas the night of the fight.

"Biff" Hall.

## CINCINNATI.

Summer Entertainments Well Patronized—  
Hawaiian Natives at the Ludlow Lagoon.

[Special to The Mirror.]

CINCINNATI, June 10. The Summer resorts are responding nobly to the demands made upon them by the excessive heat of the past week. Special attractions in the line of balloon ascensions with parachute falls are announced daily and concerts are given afternoon and evening.

The Ludlow Lagoon last week presented some flowery activities who are giving daily exhibitions of their power in swimming and diving. Next week, James' Band will be on hand for some concerts.

The Bronx City Quartette at the Zoo has made a pronounced hit, and was the feature of the concerts last

week, while Professor Wormwood with his trained animals continues to amuse the children as well as the grown-up people.

WILLIAM SIMPSON.

## BOSTON.

Girofle Girofla at the Castle Square—The  
Sphinx's Success—Benton's Gossip.

[Special to The Mirror.]

BOSTON, June 10. Two comic operas monopolize the regular theatres now open. Darkness is uniform at the other houses and open-air shows bid fair to have the call for the next three weeks at least.

At the Castle Square, Girofle Girofla has been revived in sumptuous style and is one of the most satisfactory productions of the season. Louise Essing still continues with the company and has scored a genuine hit in the title-roles. A weak spot has been strengthened by the engagement of Richie Ling, who had never sung in Boston and who was most cordially welcomed. Francis Gaillard, who was with Trilby, is another welcome addition to Manager Roscoe's clever coterie. Specialty introductions added to the attractiveness of the performance.

The Sphinx continues merrily at the Tremont and is as clean and bright an opera as one might wish to see. What failed to score at the initial performance has been cut and the piece moves with a sparkle that has caught the town. Harry Askin has put the piece on in superb style and his company is uniformly good. Marie Millard held a reception after the matinee last Saturday and Laura Joyce Bell will do the same thing next Saturday. F. Christie McDonald and Nannie Morse are similarly honored. Fair Harvard will be deserted that afternoon. No limit to the run is in sight.

The Baldwins have packed the Bowdoin Square at each of their exhibitions during the past week and have mystified Boston in great shape.

Continuous variety holds the stage at Keith's and the Lyceum.

A good specialty bill attracts at the Palace.

Buffalo Bill's Wild West Show opened a two weeks' engagement before a great crowd to-day.

Boston is on the qui vive to see Ringling Brothers' Circus which opens on June 24 for a week. This circus has never been here, but its reputation has come before it and it promises to have phenomenal success. Frank Perley here in its interest and the show is being boomed in tremendously effective style. It is safe to predict the most successful circus engagement that Boston has known for years.

Boston women have Trilby feet—at least 300 women thought they had and when the diamond-slipper contest took place at the Boston 3, the stage was jammed with would-be wearers of the dainty slipper. For more than an hour and a half clever Mabel Amber and her three artist friends presided at the test and they had a novel experience. More than one woman insisted that she could wear the dear thing, but she couldn't for Miss Carrie Ellis, of Dedham, wore the laurels—I mean slipper, but two Boston women came near catching the \$500 prize.

Ralph Roister Doister was given a production by the students of Tufts College on June 6. This is the second time in history that the piece was acted.

Letta Dean Bradford's impersonation of Camille was the feature of the performance in the piece in Union Hall 6. No other impersonation in the production was worthy of being compared with her work.

Frank G. Stanley's orchestra will be the striking feature of the season at the Floating Theatre, which is all completed.

Susan Mason, who has had forty-nine years' experience behind the scenes, has retired as the presiding genius of the wardrobe room of the Museum.

The Rivals will be given at the Courtland testament in New York. Prices have been more than doubled for the engagement. There was a tremendous rush for seats, more than \$2,000 being taken in in the first hour, and the house was nearly sold out to-day.

Joe Smith, or Harold Winthrop, as he is now called, has left the Castle Square company.

Joseph Jefferson's family are all at Buzzard's Bay. He has improved his summer home greatly.

Mollie Evelyn Gregg, the Roxbury girl who sang in Prince Pro Tem and who saved M. H. Ballou from drowning at Duxbury last summer, was married to Samuel H. Midland 5.

Richard Golden took the poor debtor's oath in court here last week. The examination was one of the most thorough which has been known in Boston for years, having lasted since May 22. On the last day of the hearing Mr. Golden said: "I have not a cent in the world and I am at the present time living with friends in Everett, and am open to an engagement." A bill for printing by the Springer Lithographic Company, contracted in 1890, was the occasion of the examination. Last October he was arrested when he refused to give bond in the matter. Later he was released, but on his return to Boston he was surrendered by his bondsmen. Then came the application for the poor debtor's oath, which was finally granted.

Herbert Saunders, the alleged English manager, whose arrest was exclusively told in THE MIRROR last week, was arraigned in the Municipal Court to-day.

The Night Clerk will be emphatically boomed next season, for Charles A. Metcalf will go in advance of it.

George E. Lothrop has disposed of his houses at Pawtucket and Brockton. That at Pawtucket has been bought by Samuel Saulson, and will be managed by William C. Chase. At Brockton, W. B. Cross will take the house, Mr. Lothrop's additional year of lease having been abrogated. Mr. Cross is the manager of the New Bedford Opera House.

The fund for the Harry McGlen memorial now amounts to over \$1,200.

Frank T. Hurst has been arrested, charged with obtaining \$5,000 from John Stetson, using stolen certificates as security.

Frank L. Perley will probably manage Fanny Davenport's tour next season in addition to looking after the interests of the Bostonians and Madame Modjeska.

I hear that Julia Marlowe-Taber will open her next season at Milwaukee, Sept. 2, producing Henry IV. there. Rehearsals will begin Aug. 15.

Charles W. Arnold, late press agent at the Grand Opera House, and David Fitzgibbon, pianist at Keith's, have scored several hits with their songs.

JAY B. BENTON.

## CLEVELAND.

Clover at Halthorn's Garden—The Euclid Avenue Closed—Comedy at the Lyceum.

[Special to The Mirror.]

CLEVELAND, June 10.

Baldwin and Young's Continuous Comedy company opened at the Lyceum Theatre this afternoon to a very liberal patronage. The company is a good one, and the specialties are of a varied nature. The management promises fine attractions if the experiment proves successful.

Halthorn's Garden Theatre was crowded, and every seat occupied this evening when Mr. Clarence Rogers, the musical director, wielded his baton for the opening scene in the beautiful opera of Cleopatra. The cast was strong, including every principal of the Murray-Lane Opera company: Marion Manola, who is a native of this city, was given a hearty welcome, singing the role of Stella in a very effective manner, and receiving many recalls. J. K. Murray was greeted with much applause by his many friends and admirers. The opera was staged handsomely, and was under the supervision of Frank David. It was a successful opening in every respect, and pleasing to managers La Marche and Murray, who promise just as fine productions as last season. Next week, Falke.

Pain's spectacle, Lalla Rookh, will be produced at the Madison Avenue Amphitheatre for a season of three weeks, opening June 25.

Charles La Marche, manager of Halthorn's Garden Theatre, gave a reception Thursday afternoon to the Murray-Lane Opera company and the newspaper men of the city. It was a most enjoyable affair, a light luncheon being served, followed by toasts made by the members of the opera company and responses by the newspaper men.

A meritorious dog and pony show opened a week's engagement to-night under the management of Sipe and Bohman.

Will Spuman, treasurer of the Lyceum Theatre, left for Milwaukee yesterday, where he will act as treasurer of the American Comic Opera company, which opens at Schlitz Park to-night for the summer.

Fred. Brandt, who has become well known to the patrons of the Euclid Avenue Opera House, is in the box-office of Halthorn's Garden Theatre in the capacity of treasurer.

The Euclid Avenue Opera House closed its season

last Wednesday night, and will remain dark until the beginning of next season.

Manager Harris has refused many offers for Summer attractions, preferring to keep closed. He has booked attractions for nearly the entire time the coming season. Euclid Beach Park, under the management of Charles Stumm, has for its first attraction the Iowa State Band.

WILLIAM CRATON.

## ST. LOUIS.

Chimes of Normandy at Uhrig's Cave—  
Project of a New Theatre—Gossip.

[Special to The Mirror.]

ST. LOUIS, June 10.

Uhrig's Cave commenced its second week last night, giving Planquette's charming opera, Chimes of Normandy, with the following cast: Serpolette, Toma Haulon; Germaine, Ada Palmer-Walker; Gertrude, Minnie Bridges; Jeanne, Dollie Delroy; Manette, Corinne Burton; Suzanne, May Howard; Henri, Marquis of Cordville; William Pruet; Jean Grenicheux, George Lyding; Gaspard, Frank DeShon; The Baili, Jerome Sykes; Registrar, William Steiger; Assessor, Ed. Metcalfe; and Notary, George Kunkel.

The attendance last night was even larger than on the opening night and generous in its applause. Toma Haulon caught the audience with the vim and dash she put in the part of Serpolette, while Ada Palmer Walker sang the part of the Marchioness finely. Both received handsome bouquets. Messrs. Pruet, Lyding, and Sykes were at their best. The chorus did splendid work. It is the best chorus the Cave has ever had. Gentie Lodge is not in the cast this week, but will pay a visit to her home in Cleveland, O., for a couple of days, leaving to-morrow night.

The Union Trust Roof-Garden and Casino has enjoyed prosperity since its opening, and is one of the most attractive resorts in the city. A new and attractive vaudeville bill was given to-night. Miss Ganthony was a very strong card last week in Trilby, and drew a large number of ladies to the matinee Saturday, which hereafter will be one of the features.

Terrace Park put on a new vaudeville bill to-night. The specialties given are entertaining, and the audience large in numbers.

The new suburban resort at Wells station has become very popular. It is free, but the best of order is kept, and the patronage is from the very best of our citizens.

Mr. Gummerts, the manager, has not spared expense in getting some of the very best of specialty people to contribute. A change of bill was given to-night, and the audience tests the capacity of the grounds.

The continuous show at Havlin's Theatre continues to draw good crowds. The Golden Giant Mine was put on at the matinee yesterday, and a new specialty bill given.

Another new theatre has been announced, and this time it is on Eleventh and Pine Streets, one block west of the Hagan. Ten years ago it was a church, but now a livery stable. Plans for remodeling the building into a theatre, with stores on the ground floor, have been drawn and accepted. Between \$15,000 and \$20,000 will be spent. The proprietor will lease the building when complete to one of four persons with whom he is negotiating. A New York manager wants to lease it for vaudeville, and a Chicago manager is also after it for the same purpose.

Archie Boyd, who is summing at his home here, has made a contract with H. C. Miner to present Shore Acres next season in place of John A. Herne. He will open at Rochester, N. Y., about the middle of September.

The stock company now playing at Havlin's Theatre leaves after next Saturday night's performance for Indianapolis, Ind., where they will play a season at the Grand Opera House.

Mr. Brennan, who was a member of Pope's Theatre stock company all last season, going to Havlin's when Pope's Theatre closed, takes a benefit next Saturday night. Mr. Brennan was born and raised in St. Louis and his friends will no doubt turn out in large numbers to give him a rousing reception.

The caves under Uhrig's Cave are proving very attractive resorts. Visitors view them with wonder, and I cannot realize why they have never been utilized until now, when the enterprising manager, Frank M. Neary, beautified them by putting in electric lights, palms and evergreens and throwing them open to the public.

Colonel J. D. Hopkins spent several days in the city after his return from the East last week and left to-day for Chicago.

W. C. HOWLAND.

## WASHINGTON.

Married in Haste at the National—My Awful  
Dad at the Grand—Items.

[Special to The Mirror.]

WASHINGTON, June 10. Henry J. Byron's four-act comedy-drama, Married in Haste, enjoyably enacted throughout, is the comedy bill at the New National Theatre this week, and My Awful Dad, in which Frederick Bond as Adonis Evergreen, attained quite a local favor in former comedy seasons, supplemented by a one-act fantasy by A. E. Lancaster, an exquisite trifling of comedy in blank verse entitled Romeo's First Love, is the attractive card at the Grand Opera House. Both houses hold large audiences.

W. W. Rapley, of the New National Theatre, has gone to his farm in Montgomery County, Md., for the summer to personally look after his blooded stock of horses.

This week's bill at the Lyceum Theatre will be devoted entirely to pugilistic events.

One of the prettiest sights witnessed was the appearance on the stage of the Academy of Music Thursday and Friday nights in A Festival of Song of five hundred of the young ladies of Washington High School. Maude Powell, the violinist, and the Apollo Quartette assisted.

James T. Galloway, of James A. Herne's Shore Acres company, was married at Christ Church, Alexandria, Va., Wednesday noon to Mary A. Taylor, a non-professional of Four Mile Run.

Lizzie Macninch, the contralto of the Rob Roy Opera company, is at her home on Capitol Hill for a few weeks before going to the mountains in July.

Milt Boyer, the minstrel actor, who was indicted here by the Grand Jury for housebreaking, was upon a recent trial acquitted of the charge.

Shine and wife, Lavinia Shannon, have returned to Washington and will spend their vacation here.

Manager Omond H. Butler, of the Bijou Theatre, will fluctuate between Ashbury Park and Atlantic City during the heated term. He has abandoned the idea of putting on a short season of comic opera.

JOHN T. WARNE.

## MANAGER TROWBRIDGE ASSIGNS.

[Special to The Mirror.]

PROVIDENCE, June 10.—Proprietor Thomas Trowbridge, of the Star Theatre, assigned to-day. The immediate cause was failure to get promised funds to carry on his business.

HOWARD C. RIPLEY.

## ON THE ROAD.

Manager M. S. Robinson's new comedy On the Road will begin its season at his Buffalo Theatre early in September. The play will be equipped with special scenery, new elaborate printing and every detail will receive the personal attention of Mr. Robinson. The play is in three acts and is being booked in first-class houses only. Mr. Robinson feels assured of the success of his creation.

## VAUDEVILLE JOTTINGS.

The organization known as the Sandow Trocadero Vaudeville, managed by F. Ziegfeld, Jr., will next season be known as the Trocadero Vaudeville, with Sandow as the leading attraction. Amann, the impersonator, who will return to Europe on June 20, will again be a member of this company, which will open at the Chicago Auditorium on Oct. 17.

Helen Collier, sister of William Collier, a popular soubrette, is a new recruit to the continuous performance circuit of B. F. Keith. Miss Collier and John Hyams, last season comedian in The Crossroads of Life, are to appear at Keith's Union Square Theatre in a new comedy sketch.

The United States Railway Circuit began its amusement enterprise at Lake Marriet, Minneapolis, on Sunday with Severus Schaeffer and Fischer Brothers and Angus Geller as the principal vaudeville attractions. The first audience numbered over ten thousand persons.

The amusement season yesterday with Harding and Ah Sid and Mlle. Olive as principal attractions.

## MATTERS OF FACT.

George J. Keach, whose portrait is printed in another column, would like to hear from first-class farce-comedy managers.

Clara Hunter, who has just closed her season with Trilby, returned to town last week. Miss Hunter, who has done some very clever work, is equally at home in character and juvenile roles. She has not signed for next season.

Meltha and Minerva Adams have been engaged for the Fairmount Park Opera company, of Kansas City, which opened last week.

Herbert Cawthorne, the bright Irish comedian, who has been at the head of his own companies for a number of seasons, has decided not to star next season, and is therefore open to offers.

Sham's Octoroon, which will take to the road next season under John W. Laham, include many well-known colored artists. The company will consist of over forty persons. Time for next season is rapidly filling.

Nellie McHenry, who is to produce a new play next season, has decided to sell or let on royalty her former successes including A Night at the Circus, Chain Lightning and others. James R. Delcher, who has charge of the plays, may be addressed at McConnell's Exchange.

Henry Jewett has resigned as leading man of Richard Mansfield's company, although it has been reported to the contrary. He has not settled on anything for next season so far.

Manager Jacob Litt says he is filling his time rapidly with high-class attractions at the New Metropolitan Opera House, Minneapolis, the Grand, St. Paul, the Temple, Duluth and the Grand Opera House, West Superior. On this circuit Mr. Litt will play only first-class attractions at high prices. He declares that he will give the most liberal terms ever offered in the Northwest.

Carrie Roma has just returned to town, having closed a very successful season with the United States Marine Band. Miss Roma, who is a popular prima donna, has received many flattering offers for next season since her return, but has refused to sign, as she desires New York engagements only. Several of Miss Roma's songs will soon be published.

Alvin Dreble will accept engagements for juvenile or heavy with responsible attractions.

Laconia, N. H., is a good show town. Manager J. F. Harriman has opened his books for next season to at tractions wishing to play the Folsom Opera House.

D. C. Humphrys and Company, the well-known Philadelphia firm of scenic artists, design, paint, and construct scenery of every description. They make a specialty of equipping large spectacular productions with elaborate scenic displays at most reasonable figures. Their offices are located at 15 North Thirtieth Street, Philadelphia.

W. A. Livermore has added three new houses in course of construction to his circuit of theatres in Ohio and Indiana. They will be ready for opening the last of November. The house in Lima, O., has undergone a process of reconstruction and remodeling, making it one of the prettiest theatres in Ohio. His main office is at Lima, O.

Frank Opperman is disengaged for character business. His address is 119 West Sixty-first street.

Manager G. F. McDonald, of Montgomery, Ala., is now booking his house, McDonald's, for next season. First-class attractions only will be played. His theatre seats 1,100 with additional standing-room for 400 more.

Arthur Forrest is disengaged and invites offers for leading business or to create roles in New York engagements and vicinity only.

Manager Frederick Hooker, of the Princess Theatre, Mobile, Ala., whose headquarters are at the Packard Exchange, is rapidly filling in time for his new theatre. He still has the opening night, Oct. 7, open for a first-class attraction.

Caroline Hamilton has just closed her fourth and very successful season as prima donna with Barnabee and MacDonald's Bostonians and Robin Hood Opera companies. Miss Hamilton invites offers for next season with first-class organizations only.

A comedy, Sodom and Gomorrah, with intelligent plot, is offered for sale by Henry Bauer, 210 West Forty-second Street.

A manager with \$2,500 can secure a third interest and a salary in an established attraction headed by a woman star, who has successfully toured the country, by addressing A. B., care of this office.

Edgar Foreman and his wife (Julia West) comedians and soubrette, are at liberty for next season. They have strong singing and dancing specialties.

Manager J. L. Brasington is booking his house, Camden Opera House, Camden, S. C., with first-class attractions only for next season.

Harry Dodd, whose burlesques of Twill-be and Robber Roy have made the hits of the season, is at liberty to put on productions or for comedy roles.

Marion P. Clifton is disengaged. She is one of our best character old women and should readily find an engagement. She may be addressed at 262 West Twenty-fifth Street.

Notwithstanding rumors to the contrary, Harry Davenport wishes to emphatically deny that he has signed with Richard Mansfield, but is still at liberty, and invites responsible offers.

David M. Hess, 205 South Sixth Street, Philadelphia, will rent the Academy of Music, Wilmington, Del., to reliable parties.

"Comedy-Drama," care this office, will sell interest in a tried comedy-drama for \$700.



## ENGAGEMENTS FOR NEXT SEASON.

Frank Deshon has signed to play the principal comedy part in *The Brownies*.

Alma Chester has been re-engaged as leading lady of Maude Hillman's company.

O. W. Dibble, who has been re-engaged as business-manager for Maude Hillman's company, is the guest of J. M. Donakin, author and leading man, at the latter's home in Carthage, N. Y.

Percy Weadon has been engaged as business-manager for The Bostonians, who will tour under the energetic management of Frank L. Perley next season.

Gus Frankel for the part of South Carolina Jim in Edwin Milton Royle's *Mexico*.

C. J. Walker has re-engaged for his sixth consecutive season as business-manager for Sidney R. Ellis, and will go in advance of Bonnie Scotland.

Marie D. Shotwell and Howard Gould for E. H. Sothorn's company.

Elita Proctor Otis has been secured for the leading part in *The City of Pleasure* which the Frohmans are to produce on Sept. 1 at the Empire. Others engaged for it are Joseph Wheelock, J. H. Gilmour, Cecil M. York, Charles W. Bower, Charles Harbury, Effie Shannon, Eleanor Carey, and Maude Odell.

Jane Stetson has been re-engaged for *The Foundling* by Charles Frohman for next season, and will play the part formerly done by Odette Tyler in *The Man Upstairs*.

W. C. Masson has been engaged by Charles Frohman for *The Sporting Duchess*.

Swift and Chase, Harry Gilbert Castle, and John Terry have signed with Billy Van's Minstrels.

Lisle Leigh has been engaged for the Bartley McCullom stock company at Peak's Island, Me. She will leave for that resort, accompanied by her mother, this week.

Hamlet II. closed at the Herald Square Theatre last Saturday night. H. Grattan Donnelly, the author of the piece, says he will open next season with it on Sept. 22 with a company of fifty persons, and that the production will in all respects be as good as the original.

Scotson Clarke is designing the costumes for E. E. Rice's production of *Excelsior, Jr.*, and also has in hand the pictorial work for Edwin Milton Royle's new play, *Mexico*.

Alm G. Bee has signed to do the advance work for *The Midnight Flood*.

Adolph Bauer has gone to San Francisco under a year's engagement as musical director.

Isabel Waldron has signed with Frederick Warde.

Frank Dumont has been engaged by J. L. Carncross as acting manager of the Carncross Opera House, Philadelphia.

Asa M. Steel, a member of the Grand Avenue Theatre stock company last season, has engaged with Creston Clarke for next season. Mr. Steel, who has been known on the stage as Arthur Raleigh, will hereafter drop his *nom de théâtre*.

Frederick Hallen will have a very strong company in *The Twentieth Century Girl*. He has engaged Gus Williams and John T. Kelly for leading parts.

George S. Sydney has signed for this season as business-manager for Katie Emmett in *An American Boy*.

Joseph Waldron has signed for next season with Frederick Warde.

## GOSSIP.

Lord Sholto Douglas, the youngest son of the Marquis of Queensberry, and Miss L. M. Mooney, known to the variety stage as Loretta Addis, were married in San José, Cal., last week.

Henri Marteau, the young violinist, has been forced by the French law to abandon his art for a year, and serve in the army.

The Gustave Hinrich Opera company will give a season of grand opera at the Grand Opera House, Philadelphia, beginning on June 17.

E. F. Albee, general manager of B. F. Keith's enterprises, and A. Paul Keith last Wednesday cabled their arrival in London.

W. W. Cross, manager of the Grand Opera House, New Bedford, Mass., has also become manager of the City Theatre, Brockton, Mass.

## Married.

CHANFRAU-DALY.—Henry T. Chanfrau and Margaret Daly, at Long Branch, N. J., on June 4.

DOUGLAS-MOONEY.—Lord Sholto Douglas and Miss L. M. Mooney (Loretta Addis), in San José, Cal.

GALLOWAY-TAYLOR.—James T. Galloway and Mary Taylor, at Alexandria, Va., on June 5.

## Died.

BAKER.—At his residence in Brooklyn on June 10, Thomas Baker. Funeral to-morrow (Wednesday) at 3 o'clock at 154 Court Street, Brooklyn. Interment in Evergreens Cemetery.

FOREPAUGH.—John A. Forepaugh, in Philadelphia, on June 6, aged 43.

PRIEST.—Charles Priest, in New York, on June 3, of heart disease and dropsy.

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It commands justly the admiration due to a piece of work well constructed, acted with skill and mounted with taste.—*N. Y. Times*, June 4, 1895.

The dramatic interest is never permitted to flag.—*N. Y. World*, June 4, 1895.

The comedy lines are especially bright. Nothing prettier than the cigarette-rolling scene has been seen on the stage in a long time.—*N. Y. Advertiser*, June 4, 1895.

Interest was kept up to the end without a break. The acting throughout was excellent.—*N. Y. Sun*, June 4, 1895.

The play captivated the splendid audience at the Fifth Avenue last night.—*N. Y. Mercury*, June 4, 1895.

Both the play and the author were enthusiastically applauded.—*N. Y. Mercury*, June 4, 1895.

The best war play since "Held by the Enemy."—*Wilkes' Spirit of the Times*.

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FRANK C. COTTER,

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## CORRESPONDENCE.

(CONTINUED FROM PAGE 7.)

gave a wonderful exhibition, and was especially clever in a number of dances which were performed while walking on her hands. Agnes Herndon recited from The School for Scandal in an excellent manner, while Albert A. Andrus was recalled for the fine rendering of his numbers. There were, of course, a few disappointments on account of absentees, but everything passed off pleasantly, and Colonel Morton is to be congratulated.

**RED BANK.**—OPERA HOUSE (C. E. Nieman, manager): Ticket-of-Leave Man May 30; fair-sized audience. Gustave Frohman's co. in The New Boy, with Bert Coots as the New Boy, 11; Annual Commencement of the Public Schools 13.

**NEW BRUNSWICK.**—ALLEN'S THEATRE (J. E. Starnes, manager): Kate Claxton will give the closing performance of the season, presenting The Two Orphans 10.

**DOVER.**—BAKER OPERA HOUSE (William H. Baker, manager): Commencement of the Dover High School 21. Ed. A. Brentano, manager of the Spanish Comedy co. playing here 30, 31; repertoire, did very little business, and on Sunday he left the town and his co. without paying them or settling any bills he had contracted. On 3 the co. reorganized and played upon their own account. From the receipts they were able to satisfy the pressing creditors and leave the town honorably.

**ATLANTIC CITY.**—ACADEMY OF MUSIC (Joseph Fralinger): The County Fair 4, 5; good business.

**SOUTH AMBOY.**—KNIGHTS OF PYTHIAS OPERA HOUSE (F. E. De Graw, manager): Dark 3-8.

## NEW YORK.

**ALBANY.**—HARMANUS BLECKER HALL (C. H. Smith, manager): The closing attraction of the season will be the return of The Passing Show co. which will play here 12. Leland Opera House (C. H. Smith, manager): The season closed with Dan McCarthy. The business opened up well the first part of the week but fell off the latter part. ARKANA: The Norris Brothers' pony, dog and monkey show, which is given under canvas, opened to large business on the Lark Street grounds 3 and remained all the week. The performance is amusing especially for children. The first performance in this country of Fair Rosamund was given as a law of Erastus Corning's farm at Keshwood 4. The first performance was witnessed by an audience of 100, consisting mostly of society people. It proved to be a very delightful drama in treat, and the play moved along remarkably smooth, when it is considered that it was a mixed cast of professionals and amateurs. Of the former were John Malone and Miss Calverly of New York, and of the latter Thomas J. Lannan (who is equal to a professional), T. J. Gaffney, William O'Connor, John J. Hogan, G. C. Treadwell, Frank Ladington, W. T. Morris, De Witt Walsh, M. E. Strain and Harry Redford, of Albany. There is talk of producing the play by the same cast at Lenox, Mass., Saratoga, and Newport, R. I. Mrs. John V. L. Prayn, of this city, has the exclusive right of producing it in this country and Canada. She saw it in London and purchased all the costumes that are worn in it with a view to aid in charitable objects. The receipts of these two performances are to be donated to St. Margaret's Home. There is considerable curiosity as to who the future managers of Harmanus Blecker Hall and the Leland Opera House will be. Manager C. H. Smith has a host of friends here who hope to see him retained at one or both places. Comedian W. A. Corliss is re-hiring the part of Dick Deadeye preparatory to singing Pinafore in Catskill. Manager H. P. Soulier, who has been confined by illness to his residence, is convalescing, and he expects to be about again in a few weeks.

**CORTLAND.**—OPERA HOUSE (Warner Rood, manager): Mahan's twenty-first annual musical festival opened 3 with the usual large attendance. Dr. H. E. Palmer, of New York, is again conductor, and Caspi Florio makes his first appearance here as pianist. Campanari, Lillian Blauvelt, and the Keyes Sisters will sing at the Thursday concert. Remenyi, the violinist, and Madame Blauvelt, will appear at the Friday concert. Friday evening 7 the festival will close with a grand concert, at which Haydn's "Creation" will be rendered by a chorus of 300 voices, assisted by a number of prominent soloists, Darby's Symphony Orchestra of twenty-six pieces, and Caryl Florio, pianist. The advance sale of seats is very large. ITEMS: A reception was given at the Singshug Club, Wednesday evening 4, at which several of the artists and singers attending the festival were present, among whom were Pauline Mallet of New York, W. E. Hall and Margaret and Marie Keyes of New York, Mr. Florio and others. The Corliss Fraternity will present Howell's Box of Monkeys at Normal Hall 12.

**SARATOGA SPRINGS.**—TOWN HALL (J. M. Putnam and Co., managers): The annual engagement here of Rose Coghlan, supported by Charles Coghlan and John T. Sullivan, presenting Ennemi and Nance Adeline, highly pleased a very fashionable audience 2. The co. left here on the midnight train for Montreal, where they play the rest of the week. The Coghlan engagement closes the regular season at this house, the annual cleaning, refurnishing and redecorating, will now be rapidly pushed forward. Gossip: Lottie Lynn, a member of the Coghlan co., is a resident of Saratoga, and was warmly greeted by her many friends for her very excellent work. The May festival, by the pupils of the High School, was held in the Town Hall under the direction of Professor D. M. Kelsey, who gave May 31 to a large and well pleased audience. A dramatic and musical entertainment given by The Girl's Friendly Society, local, at the Saratoga Opera House comprising musical puppets, solos, and choruses, concluding with the farce, A Slight Misunderstanding, drew a large attendance, and every one well pleased. Hilda Vernon in repertoire 10-14. Lew Benedict is engaged as manager of McCabe and Young's Minstrels for 1895-6, and is now busy booking time for that organization. George A. Nichols, of the Conservatoire of Music, Boston, solo violinist, has contracted to furnish the music at Thomas' Lake House, Saratoga Lake, for the season of 1895. The orchestra will comprise five pieces, of whom Charles R. Hirst, pianist, from London, England, has already been engaged. Mr. Hirst is also a composer of an small ability, his last work being a very catchy waltz, which he proposes to dedicate to the Lake House. Few cos. on the road to-day can boast of the remarkable record of the Corne Payton co., repertoire, that closed season here at Town Hall May 20, it being their ninety-fifth consecutive week, with only one losing night in that time, owing to a blizzard. During that long season only three changes were made in the personnel of the co.

**ROCHESTER.**—ITEMS: Indoor amusements at the regular houses are at a standstill. The several managers are all busily engaged devising measures to improve the interior of their buildings. The Musée Theatre is being completely overhauled, and will open the Fall and Winter season as a straight vaudeville house. The curio and lecture halls will be turned into the lobby. The animal department will be refitted for rental, and the present occupants will be shipped to Detroit. It is the intention of the management to introduce the continual performances.

**PENN YAN.**—SHEPARD OPERA HOUSE (C. H. Sisson, manager): Season closed.

**MIDDLETOWN.**—CASINO THEATRE (H. W. Corey, manager): The County Fair 3; fair business. MARY FAYE THEATRE (H. M. Graves, manager): Opened 3; good business.

**GLOVERSVILLE.**—KASSON OPERA HOUSE (A. L. Covell, manager): The Mabel Eaton-Edwin Holt co. opened its summer season here May 30 presenting A Scrap of Paper, which proved most attractive. The extreme summer heat prevented larger houses and in hope that a return date will be played next Fall. Gloverville Vocal Society 7, 8; Willard and Gleason 10-13.

**JOHNSTOWN.**—GRAND OPERA HOUSE (C. H. Hall, manager): The New Boy, with Bert Coots in the title role, gave an excellent performance to a small audience 5. The regular season has now closed here. Manager Hall has given his patrons during the past season the best of attractions and deserves the thanks of the theatregoing public. The box-office receipts have not been up to previous years, owing to the depression in business, but the stockholders have no fault to find and are looking hopefully forward to a brighter future. Manager Hall leaves in a few weeks for New York to look attractions for the coming season.

**WHITEHALL.**—MUSIC HALL (A. M. Andrews, manager): Dark 4-8.

**SYRACUSE.**—Gossip: Nothing announced at the Theatre, except The Passing Show which comes to the Winton 10-12, after which that house will be thor-

oughly re-decorated. It is said \$20,000 will be spent upon it in new scenery and improvements.—Norma Kopp, of Truss' Wang co., is home here for the Summer. This is her first season in opera, but she played Matava on several occasions during Virginia Earl's illness.

**OSWEGO.**—RICHARDSON THEATRE (J. A. Wallace, manager): The New Boy May 31 highly amused a fair house. This closes the regular season of this house. Manager Wallace is to be commended on the high class of attractions presented and congratulated on the uniformly fine business.

**LYONS.**—ARKANA: Ringling Brothers gave one of the best performances ever seen in this city 4. Liberati's Band was the feature of the show. Attendance good.

**MALONE.**—OPERA HOUSE (H. A. Putnam, manager): Spalding's Bell Ringers 10.

**JAMESTOWN.**—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Keller 8; big business; fine performance. Lothrop's War Scenes 17. Our New England Home by home talent 24, 25. ARKANA: The Ringling Brothers' Circus 1; good business; splendid performance.

**NAGARA FALLS.**—ARKANA: Ringling Brothers' Circus 2 two performances; attendance, 15,000; general satisfaction.

**HOOSICK FALLS.**—CASINO OPERA HOUSE (Dr. F. J. Kennedy, of the Maude Hillman co., is spending his vacation in town.—Captain C. W. Eddy is here arranging for his Parada to be given under the auspices of the Thirty-second Separate Company N. G. S. N. Y. the latter part of June.—F. R. Hudson will continue in the management of the Casino the coming season.

**WAVERLY.**—OPERA HOUSE (J. K. Murdoch, manager): Season closed. ARKANA: Reynolds' Circus 6; Bob Hunting 8; Pawnee Bill 20.

**WARSAW.**—IRVING OPERA HOUSE (W. S. Pratt, manager): Dark 3-8.

**FISHKILL-ON-HUDSON.**—PEATTIE'S ACADEMY OF MUSIC (Clark and Peattie, managers): Catholic church entertainment to good business May 22. Helen Vockey cancelled owing to illness 27-9. Ticket-of-Leave Man was not presented, owing to the extremely warm weather. Edwin Cooper's co. in The Golden Giant 10. The management will close the house for the season with this co.—ITEM: Mr. Clarke will spend a few weeks' vacation at his home in Reading, Pa., after the season closes, leaving the bookings to Mr. Peattie. They have some good attractions for next season already. Mr. Clarke has also had several offers to travel next season which he declined.

**UTICA.**—OPERA HOUSE (H. E. Day, manager): Bert Coots in The New Boy May 29 to a large and delighted audience. Mr. Coots and his wife, Julia Kingsley, a native of this city, were warmly received. Miss Kingsley was the recipient of a lovely bouquet of roses. The grand concert by the Haydn Glee Club was fairly well attended. ARKANA: Snell Brothers' Circus drew a tremendous crowd 3. The performance was by far the best ever seen in Utica.

**HUDSON.**—OPERA HOUSE: House dark 3-8.

**ONEONTA.**—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Rev. Dr. McGlynn lectured 5 to fair business. Sanders' stock co., with Helen Ruskin, will open a Summer engagement 12.

**POUGHKEEPSIE.**—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Della Fox in The Little Trooper closed her season and the season of this house to a large and appreciative audience. ITEM: Frank Abbott, of this city, has signed with the Laurel Hill Opera co. for the Summer.

**BALDWINVILLE.**—(H. Howard, manager): House dark 4-12.

**NEWBURGH.**—ACADEMY OF MUSIC (Fred. W. Taylor, manager): The Della Fox Opera co. May 31; large and fashionable audience. This closed the house for the season to be opened Aug. 9 with Johnson and Slavin's Minstrels.

**GLENS FALLS.**—OPERA HOUSE (Harrie Chessbro, manager): Rose Coghlan 1; poor house; general satisfaction.

**CORNING.**—OPERA HOUSE (A. C. Arthur, manager): Dark May 31-4.

**BINGHAMTON.**—STONE OPERA HOUSE (Clark and Delavan, managers): Binghamton Musical Festival 27 is drawing large houses. It is a pronounced success, as is every venture backed by Managers Clark and Delavan. Keller closes the regular season here 6.—Byron Tanager (A. A. Fennell, manager): Helen Ruskin co. 3-8 appearing in East Lynne and Snowball to good business.

**WELLSVILLE.**—BALDWIN'S THEATRE (E. A. Rathbone, manager): Dark week 2-4. ARKANA: Reynolds' Circus did a satisfactory business May 20. Robert Hunting's Circus 4; good business.

**SALAMANCA.**—FITTS OPERA HOUSE (M. C. Fitts, manager): Vreeland's Minstrels closed the season here 7; fair business; general satisfaction. ARKANA: Bob Hunting's Circus 31; fair business.

**AUBURN.**—BURTS OPERA HOUSE (E. S. Newton, manager): Dark 2-4.

## NEW MEXICO.

**EAST LAS VEGAS.**—TAMM OPERA HOUSE (Charles Tamm, manager): The Beethoven Club, local, gave one of their entertainments to invited guests. The most interesting feature in the programme was the piano contest, Kullak's Octave, Study No. 1, behind a screen. The prize, a valuable book, was awarded to Miss Beanie Cooley. Prof. J. A. Hand, Jr., a son of Prof. J. A. Hand, of Chicago, is the organizer of the club, and a general promoter of music in this locality.

## NORTH CAROLINA.

**WELMINGTON.**—ITEM: J. M. Cronly, who for some years has been the lessee and manager of the Opera House in this city, having recently removed his residence to New York, has given up his lease of this house. S. A. Schloss, who for several years was Mr. Cronly's business manager, has leased this property for five years, and will soon begin to make several important alterations and to put the house in thorough repair for the coming season. All contracts and bookings made by Mr. Cronly for the next season will hold good under the present management, and all travelling cos. can feel assured that under Mr. Schloss' management they will always receive businesslike and courteous treatment.

## NORTH DAKOTA.

**FARGO.**—OPERA HOUSE (C. P. Walker, manager): Mrs. General Tom Thumb and her co. of Lilliputians to fair business 1. The Zurich Minstrels, composed of the leading members of the Shrine Lodge of Minneapolis, 7.

## OHIO.

**PORTSMOUTH.**—GRAND OPERA HOUSE (H. S. Grimes, manager): Season closed. ITEMS: Manager Atkinson, of Cincinnati, has made arrangements with Manager Grimes to produce Cleopatra at the Fair Grounds July 4. Inner Peace and War and Day at World's Fair at Fair Grounds 12 gives promise of drawing largely on outside towns. Excursions will be run. Manager Grimes, of the New Grand, will open that new theatre Oct. 1. Julia Marlowe, if she will open the new house will draw the largest attendance ever given to any attraction here. Miss Marlowe is a Portsmouth girl.—Shirley V. Grimes has leased Grand View Park, in the suburbs of Portsmouth, O., and will open a variety theatre 15. He is now in Chicago seeking talent. Performances will be given nightly, including Sunday and matinee. Seats are arranged on the hillside. A full orchestra will be in attendance. The Electric Railway will accommodate large crowds. The season will run to October, when the New Grand Opera House will be opened.

**KENTON.**—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Dark week ending 4.

**PAULIND.**—GRAND OPERA HOUSE (J. P. Gasser, manager): Si Plunkard 1; fair house. MODEL OPERA HOUSE (George Hardy, manager): Duncan Clark's Minstrels 6.

**DAYTON.**—ARKANA: The Barnum-Bailey Show drew crowded tents at both afternoon and evening performances May 25. The various acts by the aggregation of talent were marvellous of during, and everything moved with a smoothness and splendor that assured the greatest enjoyment.

**YOUNGSTOWN.**—OPERA HOUSE (Eugene Rook, manager): The house has been occupied this week for Elk entertainments. The local lodge given a minstrel performance at Warren, O., and at home here 7, 8, and matinee. The advance sale is large.

**PREMONT.**—OPERA HOUSE (Heim and Haynes, managers): Season closed.

**MANSFIELD.**—MEMORIAL OPERA HOUSE (E. R.

## GREAT TERMS TO GREAT ATTRACTIONS

THE FOUR LEADING THEATRES IN THE GREAT NORTHWEST.

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GOOD TIME AND THE MOST LIBERAL TERMS EVER OFFERED.

JACOB LITT, Abbey Theatre Building, New York.

Endly, manager): The Belles of Blackville by forty of the most prominent young women of our city in black-face, was given 2, to large audience for the benefit of our public library. It was a great success in every way.

**AKRON.**—ACADEMY OF MUSIC (W. E. Robinson, manager): Prof. Keller, assisted by Mrs. Keller, gave a very entertaining performance May 29 to a large audience. The season at the Academy closed with Keller.

**ASHLAND.**—ARKANA: Ringling Brothers' Show May 30; 15,000 attended afternoon and evening. Everybody well pleased.

**NEW LEXINGTON.**—SMITH'S OPERA HOUSE (T. J. Smith, manager): The May Festival given by the Enterprise Club, local talent, May 3 drew 5, 8, 0. ITEMS: The season will open Aug. 28. Manager Smith will spend a month of his vacation at Mount Clemens, Mich.

**EAST LIVERPOOL.**—ARKANA: Sipe and Dolman's Equine and Canine 3-8; good business. ITEMS: B. O. E. 20, 20, initiated sixteen candidates. After work was done all adjourned to the Hotel Thompson and sat down to a fine spread after which quite a number of speeches were made by visiting brothers.

**LIMA.**—FAUBOT OPERA HOUSE (W. A. Livermore, manager): J. C. Lewis in Si Plunkard appeared to a fair house May 20. This, aside from the graduating exercises of the Lima High School, practically closes the season, and the work of repair will speedily begin. Lima Lodge B. P. O. E. will give a circus 4, for which occasion great preparations are being made, the tent, and other necessary paraphernalia having been secured from John Robinson.

**TOLEDO.**—PEOPLE'S THEATRE (S. W. Brady, manager): Davis' Double U. T. C. 3-8; fair houses.

**MARIETTA.**—AUDITORIUM (M. G. Seipel, manager): Smith Sisters' concert 4; small but appreciative audience. AUDITORIUM (George L. Pillsbury, manager): Confederate Spy 3, by home talent to a large and enthusiastic audience. George L. Pillsbury made quite a hit as Sockery Schneidebecker.

**SANDUSKY.**—BREMILLER'S OPERA HOUSE (Charles Baetz, manager): Season closed. Extensive improvements will be made. CEDAR POINT (C. Harle-Gibetz, manager): This popular Summer resort is now "in full blast," and hundreds visit the "Coney Island of the West," daily. George Girard, assisted by the Great Western Band 3-4. ITEMS: Manager Baetz is thinking seriously of engaging some comic opera co. for the entire season of 1895. His bookings for this season are now complete.

**TROY.**—OPERA HOUSE (Tampin and Lee, managers): House dark. ITEMS: The City Council have leased the Troy Opera House to C. W. Tampin and D. E. Lee for three years.

## OREGON.

**PORTLAND.**—MARQUAN GRAY (Cal. Heilig, manager): House dark May 29-4. Living Whist and Fairies Voices (lyrical pantomime), by dancers from Mrs. Foreman's school, attracted fair audiences 30-1. A testimonial to Herbert L. Brown, entertainer and humorist, of this city, 3 drew a large and well-pleased house, and was a peculiar success. The programme was varied and interesting. Gilbert's Sweethearts, with Herbert L. Brown, W. T. Wallace, Lloyd Jessup, and Roy N. Jewett, by E. F. Holman, Quinton Macphail, character song, Thomas P. Getz; skirt dance, Charles I. Dillon; recitations, C. B. Newton; Mr. and Mrs. Cleopatra ballet, danced by Andrews, Luders, Lewis, Doach, McDonnell, Jewett, Stevens, and Dillon; "The Heart Bowed Down," J. Adrian Epping; closing with a scene from The Mikado, in which Herbert L. Brown appeared as Ko-Ko, and Ivan Hammon, Katisha.—CONRAD'S NEW THEATRE (John F. Conrady, manager): The Higgins-Waldron co., under the management of F. W. Bacon, in D. K. Higgins' five-act, melodramatic comedy, Kidnaped, with D. K. Higgins and Georgia Waldron leading, with first-class support, played to crowded houses week ending 2. The co. proved a most successful card from the start, and has drawn audiences to Conrady's during the past week that have not been seen there for two years. As Manager Conrady expresses it to your correspondent, there has been "avalanche of good business" at that house, that simply paid the so-called hard times claimed to be rife in the Northwest at the theatres.

## PENNSYLVANIA.

**BETHLEHEM.**—OPERA HOUSE (L. F. Walters, manager): The season is closed. It has been marked as the worst pecuniarily in the history of this vicinity. Manager Walters put forth his best efforts to provide a fine class of attractions, but even the strongest of the bookings failed to come up to the real paying standard. It was no fault of the management either of the house or the cos., but the regular patrons of amusement were lacking in the whirlwind to attend the theatre, and the local and foreign tourist trade in and around the city was closed in many of its departments during more than two-thirds of the season, and this alone had a bad effect. However, Manager Walters is more than grateful that he came out more than even on the average. ITEMS: The new Central Hall, just erected on the North side of the Lehigh River, is shaping itself into a very desirable playhouse, and it is hoped that the future trend of the times will be more successful, and that the cos. booking in both the houses here will go away satisfied that the people of the Bethlehem are amusement-lovers. Managers Schaeffer and Hemmerly are very well pleased with the result of their advertisement in THE MIRROR. In fact your correspondent has been assured by Mr. Schaeffer that it was almost impossible for him to keep up with his correspondence. He is the freight agent of the Central Railroad here, and that business, in connection with his new enterprise, makes him more than busy.

**COLUMBIA.**—OPERA HOUSE (James A. Allison, manager): The Mountebank was presented 4, made up of local and foreign talent to fair business. Mary Heinaman, a Columbia girl, won the greatest success of her career on the local stage as Madeline. She will join the profession the coming season.

**MEADVILLE.**—ACADEMY OF MUSIC (E. A. Hempstead, manager): Keller May 30; fair house; well pleased audience. This closes the season here.

**WEST CHESTER.**—OPERA HOUSE (F. J. Painter, manager): Season closed. ASSEMBLY BUILDING (M. S. Way, manager): Season closed.

**SCRANTON.**—THE FROTHINGHAM (Arthur Frothingham, owner): House dark 3-8. ACADEMY OF MUSIC (M. H. Burgunder, manager): Dark 3-8. DAVIS' THEATRE (George E. Davis, manager): Dark 3-8.

**UNIONTOWN.**—GRAND OPERA HOUSE (John Haltinger, manager): House dark 3-8. ITEMS: L. D. Weir has leased the Brownville Opera House and opened it on 20 with Rutter's Famous Amateur Band to big business 4.

**EAST STROUBSBURG.**—ACADEMY OF MUSIC (J. H. Shetwell, manager): Hilda Vernon co. closed week of 1 to poor houses. The hot weather affected the attendance.

**BRADFORD.**—WAGNER OPERA HOUSE (Wagner and Reis, managers): Keller mystified a good-sized audience 4. ARKANA: Sells Brothers' Circus 7.

**YORK.**—OPERA HOUSE (B. C. Pentz, manager): The lecture by Rev. Dr. Talmadge, booked for May 30, by a local literary society, was cancelled owing to a misunderstanding. The house is now closed for the season, during which time a number of new improvements will be introduced. ITEMS: The annual meeting of the Opera House Association was held Saturday evening 1. These directors were elected: Samuel I. Adams, B. C. Pentz, Charles Kartz, Charles A. Mayr, W. H. Burnham, Dr. J. R. Spangler, Dr. J. A. Dale, and W. F. Bay Stewart. The board then organized by the election of the following officers: President, Samuel I. Adams; Secretary and Manager, B. C. Pentz; treasurer, F. A. Burnham; Attorney, W. F. Bay Stewart.

**CARDONDALE.**—GRAND OPERA HOUSE (Dan P. Byrne, manager): Old Sweethearts was again produced by local talent for the benefit of the Crescent Social Club; fair business. ITEMS: Both the Academy of Music and Grand Opera House are closed for the season. The management of both houses expect big business the coming season.

**ERIE.**—NEW PARK OPERA HOUSE (Wagner and Reis, managers): The Drummer Boy of Shiloh, under the auspices of Post 67, G. A. R., May 29-30; large business.

**MONONGAHELA.**—GAMBLE'S OPERA HOUSE (Sam P. Vobe, manager): Season closed. The lease of the present management has expired and as yet they have not renewed.

**PHILIPSBURG.**—PIERCE'S OPERA HOUSE (Thomas Byron, manager): The Vernie Lee Dramatic co. opened a four-nights' engagement on 3 but owing to the excessive heat had a very poor house. This discouraged everybody and the engagement was cancelled by consent of both parties. The co. disbanded and the members went to their several homes to-day.

**LANSFORD.**—OPERA HOUSE (McNelis and Sharp, managers): Two Bad Boys May 30 for the benefit of Grammar School to good business. This closed the season.

**HAZLETON.**—GRAND OPERA HOUSE (G. W. Hammerly, manager): House dark 3-8. Cora Van Tassel 11, 12.

**WARREN.**—LIBRARY THEATRE (F. R. Scott, manager): Keller 2; large-sized and delighted audience. ARKANA: Pawnee Bill's Wild West 30; large attendance at each performance.

**OH. CITY.**—OPERA HOUSE (C. M. Loomis, manager): Keller delighted a large and fashionable audience 1. This closes the season here.

**BUTLER.**—PARK THEATRE (George M. Burkhalter, manager): Union Scout, by local talent 3, 6; benefit Co. E, Fifteenth Regiment, N. G. P.

## RHODE ISLAND.

**NEWPORT.**—OPERA HOUSE (Henry Bull, manager): Edgar Mackay and Will H. Pascoe, two Newport boys, presented All the Comforts of Home to a good house 3. It was a special performance and was very satisfactory. The Alma Banjo Quartette, assisted by Cora Goring, soprano, Frank McCloskey, violin, and Farland, the banjoist, gave a good programme 6. Local amateurs, directed by James A. Montgomery, of Boston, and F. A. Frederick, of this city, are to essay The Pirates of Penzance 12-14. The Ringling Brothers' Circus will exhibit 11, and will do well, and Buffalo Bill comes 26. The spirit of rivalry exists between the advance men of the Ringlings, and Buffalo Bill has caused Newporters to see "paper" in the strangers, and most unlooked for positions.

## SOUTH DAKOTA.

**SIOUX FALLS.**—GRAND OPERA HOUSE (S. M. Bear, manager): Fowler's Theatre co. in repertoire 3-8; fair business.

## TENNESSEE.

**KNOXVILLE.**—STAUB'S THEATRE (Fritz Staub, manager): Mabel Paige co. in repertoire week ending 1 to light business. The co. closed their season here 1 after a successful season of forty-three weeks.

**COLUMBIA.**—GRAND OPERA HOUSE (Charles B. Eddy, manager): Concert by local talent May 16; good business. Blind Tom closed here 19 to a fair and well-pleased audience.

## TEXAS.

**WACO.**—AUDITORIUM (Jake Schwarz, manager): The Emma Warren co. closed a very successful season of three weeks ending May 31. The co. closed their regular season here, and left for Louisville, Ky. Leola Mitchell is booked for week of 10.

**AUSTIN.**—HUNY PERK THEATRE (Dick Patrick, manager): Leola Mitchell's co. May 27-1; good business. ITEMS: J. M. Wood, of the Leola Mitchell co., has signed with McKee Rankin, who, with Mr. and Mrs. Sidney Drew, will appear at The Dan Pavilion 1-3.

**HUNTSVILLE.**—HENRY OPERA HOUSE (John Henry, manager): Dark week ending 1.

**EL PASO.**—MYAR'S OPERA HOUSE (McKie and Shelton, managers): House dark week ending May 30.

## UTAH.

**SALT LAKE CITY.**—SALT LAKE THEATRE (C. S. Burton, manager): John Griffith in Faust May 29/29 to good houses. GRAND OPERA HOUSE (J. B. Rogers, manager): The Pyke Opera co. presented Prince Methusalem to fair business week ending 1. "Society Night" (Thursday) the house was filled. Louise Manfield, Helen Salinger, and Daisy Thorne have rapidly gained friends. Black Minstrels 3-8. WONDRA LASH THEATRE (Charles Gates, manager): Pepita helped materially to draw good houses week of 27 by her graceful dancing. ITEMS: Willard Squires and Ed. Cromett, two Salt Lake boys, are with John Griffith's Faust co., and were enjoying a general hand-shaking with old friends during the visit of the co.—Yayee, assisted by the Mormon Choir, will give a concert 3 in the Tabernacle, at popular prices. Professor Stephens will have over four hundred singers under his baton. The Salt Lake Concert co. will give their initial performance at the Salt Lake Theatre 4.—The Saltair and Garfield Beach resorts on the Great Salt Lake opened their season on Decoration Day to heavy business. Lisle Leigh went East 1, having completed her engagement at the Grand.

## VERMONT.

**BURLINGTON.**—HOWARD OPERA HOUSE (W. K. Walker, manager): Rose and Charles Coghlan closed the most successful season this house has ever had 4. Manager Walker has given his patrons during the past year some of the finest productions on the road, and has already booked a large number of the best cos. traveling the coming season.

## VIRGINIA.

**PETERSBURG.**—ACADEMY OF MUSIC (William F. French, manager): Dark 3-9. ARKANA: Wallace's Circus drew packed tents afternoon and night May 3.

## WASHINGTON.

**TACOMA.**—THEATRE (S. C. Heilig, manager): House dark week ending 1.—NORTH STREET THEATRE (J. W. McCormick, manager): House dark week ending 1.

**SEATTLE.**—THEATRE (J. W. Hanna, manager): House dark week of 2-8.

**SPokane.**—ELIAS: The annual ball and social of the B. P. O. E. was held 1 at their hall. There was ex-



collected music and a numerous and brilliant co. of merry-makers.

**NEW WHATCOM.**—LIGHTHOUSE THEATRE (John Nelson, manager): French Dramatic co. week ending 1; good houses.

**WALLA WALLA.**—OPERA HOUSE (H. V. Fuller, house and manager): Two Old Cronies May 30; fair house. June 23.

**WEST VIRGINIA.**

**WHEELING.**—PARK CASINO (Augustus Rolf, manager): Robinson Opera co. 3-15 in light opera opened to good business; very satisfactory performances.

**CHARLESTON.**—BURLING OPERA HOUSE (N. S. Burlew, manager): Dark May 27-6. Charleston Ideal Opera co. (amateur) in Pirates of Penzance 21.

**WYOMING.**

**CHEYENNE.**—OPERA HOUSE (Friend and Brennan, managers): House dark May 25-31.—ARRENA: Sells and Rentfrow's Circus to immense audiences afternoon and evening of 1.

**WISCONSIN.**

**RACINE.**—BELL CITY OPERA HOUSE (J. Johnson, actor, manager): Lewis Elliott's U. T. C. to poor business May 29. The Fast Mail played a fair-sized audience 1. Whitney Opera co. presented The Fencing Master to a fair-sized audience 3, and were deserving of better patronage. Van Dyke and Eaton Comedy co. 4-8.—ITEM: June 1 Sherman Brown of Milwaukee retired as manager of the Opera House in this city, and for the time being it will be managed by J. Johnson, who was Mr. Brown's assistant, until the directors decide on a manager for the following year.—ELKS: Racine Lodge, No. 232, B. P. O. E., held their last social session 1, with Assistant United States Attorney J. E. Dodge as chairman, prior to taking the usual Summer vacation. Political life in Washington was not the sole topic of discussion.

**WEST SUPERIOR.**—GRAND OPERA HOUSE (R. J. Wemyss, manager): Stetson's U. T. C. co. May 21 was the only attraction in several weeks. The season is practically over.

**OSHKOSH.**—GRAND OPERA HOUSE (J. E. Williams, manager): Fast Mail May 28; good-sized house.

**WAUSAU.**—ALEXANDER OPERA HOUSE (N. B. Eldred, manager): Kaufman's Orpheum Star Comedians to a very small house 1. A. Q. Scammon's co. in The Burglar 6.

**GREEN BAY.**—OPERA HOUSE (S. Bender, manager): Erie Linden co. in Ingomar and Monte Cristo week ending 1.—TURNER HALL: John Dillon in Wanted the Earth 5-11.

**MADISON.**—FULLER OPERA HOUSE (E. M. Fuller, manager): Lincoln J. Carter's Fast Mail May 30; small house. Little Tycoon given by Grace Church Guild, directed by A. L. Baker, 6, 7.

**PORTAGE.**—OPERA HOUSE (A. H. Carnegie, manager): The Burglar co. May 30; big business; well pleased audience. Professor Forane's Operatic Concert 4; packed house.

**ANTIGO.**—HOEDLER BROTHERS' PAVILION: Lewis U. T. C. 15; Ned Scoville's Comedians 20; local amateurs 28.

**SHEBOYGAN.**—OPERA HOUSE (J. M. Kohler, manager): The Villars Owen co. opened 3 for a week's engagement, playing at popular prices—10-20-30. The co. presented The Serious Family 3, and Taken by Storm 4, to only fair business. Romeo and Juliet will be produced to-morrow night, 5.—ITEMS: J. W. McConnell, who played here thirteen years ago with the Cortland Murray co. for several seasons, is with the Villars-Owen co.

**JANESVILLE.**—MYERS' GRAND OPERA HOUSE (W. H. Stoddard, manager): John D'Ormond and Agnes Fuller co. in repertoire at popular prices week of 3-8; tight houses.

**FOND DU LAC.**—OPERA HOUSE (P. B. Haber, manager): The Marie Wellesley co. drew packed houses week ending 1. The same co. entered upon their second week's engagement 3 to a fair house.

**LA CROSSE.**—THEATRE (J. Strasilipka, manager): The Marie Wellesley co. drew packed houses week ending 1. The same co. entered upon their second week's engagement 3 to a fair house.

**MEMPHIS.**—THE MEMORIAL (E. J. Newsom, manager): Ladies' Minstrels, home talent, May 30; S. R. O. Dark 3-8.—GRAND OPERA HOUSE (Fred Schmidt, manager): Dark 3-8.—NEW OPERA HOUSE (David Stori, manager): Dark 3-8.

**MEERILL.**—BERARD'S OPERA HOUSE (William Conner, manager): Roberts-Martin co. in Faust May 30; light business on account of weather. The Burglar 7.

**STEVENS POINT.**—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): The Frank Linden co. played to small houses May 30-4; performances excellent. The Burglar 5; The Two Johns 15.

**CANADA.**

**MONTREAL.**—QUEEN'S THEATRE (Spartow and Jacobs, managers): The Coghlan comedy of The Check-Book 4-7. The engagement is for four nights and two matinees. Commencing 17 a stock co., headed by Ed. Emry, will open for a season of comedy, the initial bill being Pucier's Magistrate. Mr. Emry has surrounded himself with an excellent co., including William Hanbury, Malcolm Bradley, Rita Sykes, Lotta Martell, and other well known artists. As the queen's is a very cool and comfortable resort, a pleasant engagement may be looked forward to.—THEATRE ROYAL (Spartow and Jacobs, managers): Lost in London opened to rather light business 1-3; fair performance. William's Vaudeville 11-13.—ITEMS: A Summer opera co. under the management of Nat. Roth will open at the Academy 10. The co. includes Alf. Wheelan, Marie Celeste, and Minnie La Rue, with Villa Knox as prima donna. The opening bill will be Girofle-Girofla.—Sousa's Band gave four excellent concerts in the Drill Hall 1, 2, under the patronage of Colonel Houghton and the Montreal militia. The immense hall, which holds over 6,000, was almost filled at each performance.

**TORONTO.**—GRAND OPERA HOUSE (O. B. Sheppard, manager): Electra May 30, 31 (local); very fashionable audiences.

**MASSIEV MUSIC HALL.** (J. E. Suckling, manager): The warm weather did not keep people from most filling Massey Music Hall 29, afternoon and evening, when Sousa's Band appeared in their second engagement this season. The popular leader was as generous as ever in the matter of encores, responding twice after every selection on the programme. "Sheridan's Ride," a descriptive piece by Sousa, which was never before played here, was received with great enthusiasm, as was the selection from Verdi's latest opera, Falstaff. Marie Barnard and Currie Duke gave able assistance, and were generously applauded.

**QUEBEC.**—ACADEMY OF MUSIC (Theofred Hamel and Co., manager): Trilby (W. V. Ranous' co.) closed their three-days' engagement May 30 to poor business. Children's entertainment in aid of the Quebec Amateur Athletic Association 31-3; good business.—JACQUES CARTIER HALL (A. Haakman, manager): Quebec French Opera co. closed a season of good business 30.—(QUEBEC SKATING RINK: Sousa's Band opened the Tombola in aid of the Quebec Amateur Athletic Association 3. A large and fashionable audience was in attendance. The band received a splendid reception.—ITEMS: Children's entertainment at the Academy 31, 1 was a great success. Much praise is due to Miss Van Felson and Miss Rossé, and also Professor Macdonald, of Montreal, who trained the children.—Most of the artists of the Quebec French Opera co. sailed for France by the steamship Oregon 31.

**CHATHAM.**—GRAND OPERA HOUSE (W. W. Scane, manager): Davis' U. T. C. co. May 28; good business.

**OTTAWA.**—GRAND OPERA HOUSE (John Ferguson, manager): Dark May 3-8.—RIDEAU KING: Sousa's Band, with Marie Barnard, soprano, and Currie Duke, violinist, as soloists, drew large audiences 31, Durham and Judge families, acrobatic performers, 3-8.

**QUELPH.**—ROYAL OPERA HOUSE (A. Tavernier, manager): O. A. C. Minstrels, local 1; good house. Townsend's Dramatic co. 6-8.

**WINNIPEG.**—BIBOU THEATRE (W. H. Seach, manager): House dark week ending 1. Mrs. General Tom Thumb 4-8; June 23, 25.

**VANCOUVER.**—OPERA HOUSE (O. G. Evans-Thomas, manager): House dark week ending 1. The French Dramatic co. 2-8 at popular prices.

**MONCTON.**—OPERA HOUSE (C. W. Edgett, manager): House dark week ending 1.

**BELLEVILLE.**—QUEEN'S OPERA HOUSE (Thomas J. P. Powers, manager): House dark 3-8.

**WOODSTOCK.**—OPERA HOUSE (Charles A. Pyne, manager): Ed. F. Davis' U. T. C. to a good house 3; general satisfaction.

**HALIFAX.**—ACADEMY OF MUSIC (H. B. Clarke, manager):

ager): W. S. Harkins in Men and Women and Joseph week ending 1; splendid performances; business fair. Lend Me Your Wife 3.—ORPHEUS HALL: Anna Eva Fay 28-4; packed houses.

**DATES AHEAD.**

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

**DRAMATIC COMPANIES.**

A BLACK SHEEP: Chicago, Ill., April 15-June 29.

ADA REHAY (Augustin Daly, mgr.): London, Eng., June 25-indefinite.

A GAIETY GIRL: Chicago, Ill., June 3-indefinite.

ALABAMA: Los Angeles, Cal., June 13, Riverside 17, San Diego 18.

AN AMERICAN HERO: Chicago, Ill., June 10-22.

BAILEY AND GRAY: Cobbe, Ill., June 10-15, Metropolis 17-22, Mound City 24-29.

BARNES AND MARVIN'S PLAYERS: Bessemer, Mich., June 10-15, Ironwood 17-22, Ishpeming 24-29.

COYLE'S MYSTERY: Engle Lake, Tex., June 10-15.

DAILY STOCK: San Francisco, Cal., June 10-15.

FAUST (Griffith's; Ed. A. Church, mgr.): Cheyenne, Wyo., June 14, 15.

FRANKLIN STOCK: San Francisco, Cal., June 3-indefinite.

FRANK LINDEN (E. Lawrence Lee, mgr.): Oconto, Wis., June 10-12, Menominee, Mich., 13-15, Marinette, Wis., 17-19.

FORD'S STOCK: Baltimore, Md., June 3-indefinite.

FOR FAIR VIRGINIA (Frank G. Cotter, mgr.): New York city June 3-indefinite.

FREDERIC BOND (Shaw and Bradford, mgrs): Washington, D. C., April 29-indefinite.

IDA VAN CORTLAND: Gravenhurst, Ont., June 11.

JOE OTT (Star Gazer): Boston, Mass., June 10-15.

JACK FOWLER: Scotland, S. D., June 10-15.

KEMPER STOCK: Kansas City, Mo., May 14-indefinite.

LEONARD GROVER: Portland, Ore., June 10-indefinite.

MAMIE EATON EDWIN HOLT (David W. Armstrong, Jr., mgr.): Toledo, O., June 10-15, Grand Rapids, Mich., 17-22.

MR. AND MRS. HOUGHTON: St. Thomas, Ont., June 10-17.

NATIONAL THEATRE STOCK: Washington, D. C., June 3-indefinite.

PAVILION THEATRE: Elizabeth, N. J., June 3-15.

REIMOND DRAMATIC: Auburn, Neb., June 10-15.

THE TALLGRASS (Mark E. Swan, mgr.): Fairbury, Ill., June 15, Chillicothe, O., 16.

TEMPTATION OF MONEY: Chicago, Ill., June 3-15.

THE BURGAR (A. Q. Scammon, mgr.): Bayfield, Wis., June 11, Washburn 12, Ashland 13, Duluth, Minn., 14, 15.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Pueblo, Col., June 11, Las Vegas, N. M., 12, San Diego, Cal., 15, Los Angeles 17-19, Santa Barbara 20, Fresno 22, San Francisco 24-July 13.

TRILBY (A. M. Palmer, mgr.): New York city April 15-indefinite.

TRILBY (Richard Mansfield, mgr.): New York city June 3-indefinite.

THE SPOONERS (Edna May and Cecil; B. S. Spooner, mgr.): Denver, Col., May 20-June 29.

ULIE AKERSTROM (Gus Bernard, mgr.): Frederickton, N. B., June 10, 11, Moncton 12, 13, Truro 14, 15, Halifax, N. S., 17-July 13.

UNCLE TOM'S CABIN (Davis): Chicago, Ill., June 10-29.

VERNIE LEE: Phillipsburg, Pa., June 10-15.

VILLAGE TINKER (Frank W. Prescott, mgr.): Ishpeming, Mich., June 10-12, Escanaba 13-15, Gladstone 17-19, Manistiquie 20-22, Sault Ste. Marie 24-26, Petoskey 27-29.

WORK AND WAGES: Hampton, Ia., June 12-15.

WILLARD AND GLEASON: Gloversville, N. Y., June 10-15, Saratoga Springs 17-22.

**OPERA AND EXTRAVAGANZA.**

ALADDIN, JR. (David Henderson, mgr.): Chicago, Ill., May 29-indefinite.

AMERICAN OPERA: Milwaukee, Wis., June 10-indefinite.

ATHENIA (Wales Opera Co.): Cedar Rapids, Ia., June 12, 13, Ottumwa 14, 15, Keokuk 17, Galesburg, Ill., 18-21.

BIRTH OF VENUS: Chicago, Ill., May 27-June 15.

CASTLE SQUARE OPERA: Boston, Mass., May 6-indefinite.

CAMILLE D'ARVILLE OPERA: New York city May 27-indefinite.

FERENCEZY OPERA: New York city May 14-indefinite.

HOLMES-ROBINSON OPERA (Charles N. Holmes, mgr.): Wheeling, W. Va., June 3-15.

HINRICHS' OPERA: Baltimore, Md., May 27-June 15.

INNERS' BAND: Louisville, Ky., June 14, 15.

LILLIAN RUSSELL OPERA (Abbey, Schoedel and Grau, mgrs): New York city April 29-June 15.

LITTLE TYCOON: Philadelphia, Pa., June 3-indefinite.

LITTLE ROBINSON CRUSOE: Chicago, Ill., June 8-indefinite.

MURRAY-LANE OPERA: Cleveland, O., June 10-indefinite.

MASON FAMILY CONCERT: Bingham, Me., June 12, Solon 13, Cardville 14, Madison 15.

PAVE OPERA: Salt Lake City, Utah, May 20-indefinite.

ROBINSON OPERA (Easter, Frank V. French, mgr.): Lancaster, Pa., June 3-Sept. 9.

SOUSA'S BAND (D. Blakely, mgr.): Holyoke, Mass., June 11, New York city 12-14, Manhattan Beach 15-Sept. 3.

TENNISER WARRIORS (Fuggsley Brothers, mgrs): Trenton, N. J., June 3-15.

THE SPINX: Boston, Mass., May 27-indefinite.

THE MERRY WORLD (Canary and Lederer, mgrs): New York city June 8-indefinite.

**VARIETY.**

C. W. WILLIAMS: Montreal, P. Q., June 10-15.

CANADIAN JUBILEE SINGERS: Bryan, O., June 11, Edgerton 12.

KALIFIELD'S ORPHEUM STARS: Sparta, Wis., June 12, La Crosse 13, Winona, Minn., 14, Eau Claire, Wis., 15, West Superior 17-19.

**CIRCUSES.**

BARNUM AND BAILLY'S: Decatur, Ill., June 12, Bloomington 13, Champaign 14, Kankakee 15.

JOHN ROBINSON'S: Chicago, Ill., May 13-indefinite.

KIRKHART'S: Fayette, Ia., June 15, Monticello 17.

LA PRARI: Crawfordville, Ind., June 13, Frankfort 14, Logansport 15, Plymouth 17, South Bend 19.

RAVING BROTHERS: Fall River, Mass., June 12, Brockton 13, New Bedford 14, Lowell 15, Manchester, N. H., 17, Lawrence, Mass., 18, Haverhill 19, Gloucester 20, Lynn 21, Salem 22.

SELS BROTHERS: Binghamton, N. Y., June 11.

WALLACE'S: Covington, Ky., June 12, Lawrenceburg, Ind., 13, North Vernon 14.

WASHBURN'S: Portsmouth, N. H., June 12.

**MISCELLANEOUS.**

BUFFALO BILL'S WILD WEST: Boston, Mass., June 10-22.

BRISTOL'S (D. M.) EQUINE (John C. Patrick, mgr.): Vinah Haven, Me., June 11, Danvers 14, 15.

BLACK AMERICA (Kate Salisbury, mgr.): South Brooklyn, N. Y., June 3-indefinite.

CUTTHANE'S COMEDIANS: Joplin, Mo., June 10-22.

NORRIS BROTHERS' EQUINE AND CANINE CARNIVAL (H. S. Rowe, mgr.): Springfield, Mass., June 12-15.

NATIONAL SPECTACULAR CARNIVAL (Edward Holpeter, mgr.): Union City, Ind., June 17, 18.

PAWNEE BILL'S WILD WEST: Allentown, Pa., June 11-13.

SILVIAN A. LEE (Hypodist, Thomas F. Adkin, mgr.): St. Thomas, Ont., June 10-15, Lindsay 24-29.

SMITH-GORTON ENTERTAINMENT: Colton, N. Y., 12, 13, Parshville 14, 15, Hannawa Falls 17, Morley 18, Winthrop 19, 20, Norwood 22, Madrid 26, 29.

THE BALDWIN'S: Boston, Mass., June 2-22.

WYOMING WILD WEST: Nashua, N. H., June 12.

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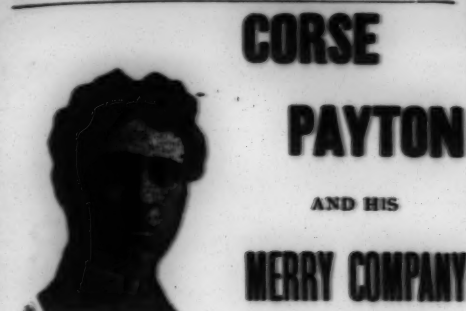
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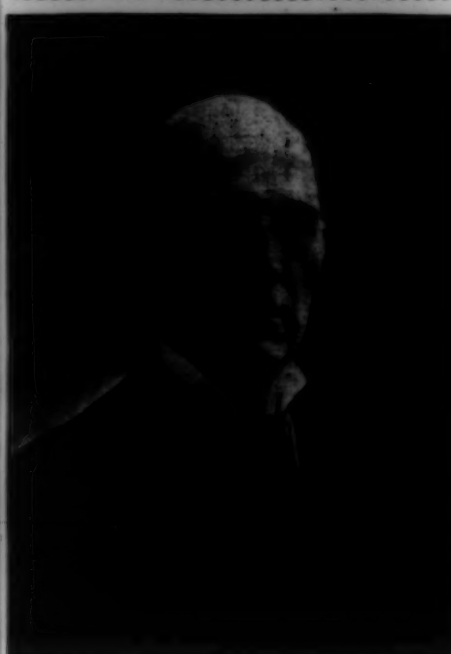
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